

experience

Mission:

To cultivate an environment in which the arts thrive for the benefit of everyone in Saskatchewan.

Vision:

Saskatchewan is known internationally as a truly creative society — a society for arts and innovation — which fosters a spirit of inquiry and exploration in its citizens. Readily available to everyone, the arts play a crucial role in encouraging us to value our own cultural identities and communities with understanding and confidence. We are known well beyond our borders for the work of our artists, for the vitality of our imaginative life, and the place of art in the lives of everyone who lives here.

Values:

In realizing the vision for the arts in Saskatchewan, we are guided by the following values:

Art and Artists: The work of artists is at the centre of all of our policies and programs.

Engagement and Access: We are committed to fostering dynamic and continuous engagement between artists and citizens.

Accountability and Transparency: Our policies and processes are transparent and reflect a commitment to accountability for the public trust we hold.

Partnerships and Collaboration: We work collaboratively and value community-based partnerships and the contributions of all participants.

Ideas and the Arts: We recognize and support the significant role of the arts in the creation and advancement of ideas in society.

Excellence and Diversity: We support the achievement of excellence in the arts and celebrate ever-increasing diversity in the arts in our province.

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experience art

Art is more than a painting on a wall or a singer on a stage. It's an experience — for both artist and audience. Each side contributes and takes something different away. Art enriches our lives by connecting us with one another, inspiring us in our daily lives, and contributing to a great quality of life. It fuels our economy by creating experiences — through art in all forms — that attract people to our province.

experience in arts leadership

At the Saskatchewan Arts Board, we have 65 years of experience in arts leadership. And we continue to build on that legacy by cultivating a thriving arts community in this province for the benefit of all Saskatchewan people.

By supporting the creation of new work by talented Saskatchewan artists, funding sustainable arts organizations, and connecting the public with cultural experiences, the Arts Board leads the way in stewardship of the arts.

In 1948, we were the first agency of our kind in North America, second in the world only to the Arts Council of Great Britain. That experience serves as a solid foundation for our work, as we continue to seek out innovative and collaborative ways to enhance the experiences of all Saskatchewan people, both socially and economically.

letter of transmittal

The Honourable Vaughn Solomon Schofield
Lieutenant Governor of Saskatchewan

Your Honour:

The Saskatchewan Arts Board is pleased to submit its annual report for the fiscal year April 1, 2012 to March 31, 2013. The Saskatchewan Arts Board's financial statements are included and have been audited by the Provincial Auditor.

Respectfully submitted on behalf of the Saskatchewan Arts Board.



The Honourable Kevin Doherty
Minister of Parks, Culture and Sport



Byrna Barclay
Chair
Saskatchewan Arts Board

message from the chair

The experience of art, the mark of identity

"The urge to create, to reinvent our experience and ourselves in wondrous new ways is one of the things that distinguishes our species from all others on our planet."

— Antoni Cimolino, keynote speaker at the Saskatchewan Arts Board's Arts Gathering and Board Consultation, September 18, 2012

Everyone — artist or citizen — can remember that momentous first experience of art, after which nothing was ever the same again. It can be an everyday occurrence in communities where the arts are made available to everyone. It may be the day someone finds Edward McCourt's *Music at the Close* that is about her place in the world; or the morning of a field trip to the Saskatchewan Legislature a young person falls in love with Joe Farafard's rooster in the Saskatchewan Gallery; or the noon hour a construction worker hears on his radio a tenor from his hometown singing an aria in his grandfather's language; or someone jogging in Wascana Park hears music he associates with *The Lone Ranger* and then the boom of a cannon lures him to experience the thrill of hearing a symphony orchestra for the first time. For each one, the experience of art is met with the thrill of recognition, the mark of identity.

Nothing was ever the same after 1948 when the Saskatchewan Arts Board was created, adding to the many Firsts founded in Saskatchewan — Medicare, registered psychiatric nurses, the Betatron, the first community-based writer-in-residence in Canada; and now the first artists-in-residence at a provincial legislative building. As we celebrate our 65th anniversary, we celebrate our artists' engagement with their audiences. This publication is far more than an annual report. In these pages, we experience an exemplary year of the Saskatchewan arts scene, the brilliance of a legacy that transcends to the future generation of artists.

The Board



Top row (l to r): Peggy L'Hoer, Lyndon Tootoosis, Lorna Zatlyn (vice-chair), Jasmine Calix, Joan Quinlan
Bottom row (l to r): Gwen Arthur, David Garmeau, Dan Cugnet, Charles Baldock, Byma Barclay (chair), Bill Klebeck
Missing: Michelle Hunter

Photos: Charles Baldock, Dan Cugnet, and Gwen Arthur. Dept. of Photography, University of Regina. All other board members: Imagery Photography

Our artists create from their own experience of this land called Saskatchewan. Their imaginations launch them into that transcendent state of excellence that separates art from the ordinary but also gives it expression. The great critic Northrop Frye once said, "In a modern democracy a citizen participates in society mainly through his imagination." The connection between the democratic process and imagination and the important role arts play in our society is revealed in 58 pieces of artwork from our Permanent Collection — representing 3,000 works created by 600 artists over six decades — installed in our Legislative Building for the benefit of the people of our province. AND ours was the first legislature to host not one — but eight! — artists-in-residence.

At the Saskatchewan Arts Board, we celebrate the arts every day, with gratitude and applause to those artists and their organizations — the galleries and theatres and symphonies and festivals and publishers — who give expression to who we are and where we are going as a people in this place. In their individual brilliance, they capture and reflect and give back to us our collective experience of the arts.

Byrna Barclay

Byrna Barclay
Chair

message from the executive director

Experience: the difference 65 years can make

The look and feel of this annual report — “Experience” — is a little different from what we have produced in years past. A new design brings a fresh presentation to our most anticipated public communication of the year. The centre section features a much-celebrated artists-in-residence project, the first of its kind located and hosted within a provincial legislature. This partnership, supported by the Arts Board, SaskCulture Inc., the Provincial Capital Commission, the Ministry of Parks, Culture and Sport, and the elected representatives themselves, celebrated the 100th anniversary of the Saskatchewan Legislative Building. Eight renowned Saskatchewan artists created, and in one case performed, original works of art that populated eight alcoves surrounding the rotunda of the Legislature.

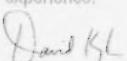
The *Creative Play* exhibition, featuring some of the more recent and even whimsical additions to the Permanent Collection, made a stop within the legislature as part of a 14-month province-wide tour. Dozens of other visual artworks from the agency's Permanent Collection now adorn the hallways of the Legislature, where they animate a conversation about the importance of Saskatchewan art. Joe Fafard's *Reveille*, placed among the portraits of premiers past, is a striking visualization of the contribution professional artists make to public life. Our gratitude goes to all those who helped make these initiatives come alive.

Our 65th anniversary theme causes us to reflect on our own experience:

- In 1948, artists create one of the world's first public arts funders in post-war Saskatchewan.
- In 1960, staff potter David Ross holds Arts Board-sponsored workshops at the Craft House in Fort Qu'Appelle.
- *The Arts Board Act, 1997* renews the agency's mandate to foster excellence in the arts and public access to the arts.

Fast forward to today with the arrival of Creative Saskatchewan, a new agency of government with a mandate to take cultural products created by Saskatchewan artists to an international marketplace. This will help Saskatchewan artists who want to continue to earn a living, raise their families, and stay in the province. The board of directors and the dedicated and professional staff of the Arts Board will work closely with the new agency to support the needs of the community we jointly serve.

There are many other stories within these pages, of course, that celebrate the contribution the arts make to the quality of life in Saskatchewan. By supporting the creation of new work by talented artists, funding sustainable arts organizations, and connecting the public with cultural experiences, the Arts Board leads the way in stewardship of the arts. It's the difference that comes with 65 years of experience.


David Kyle
Executive Director

the Staff



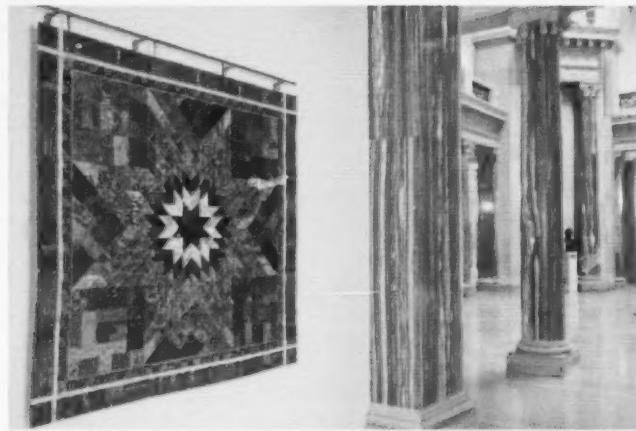
Top row (l to r): Tracy Chudy, Sandi Desjarlais, Sabrina Cataldo, Risa Payant, Peter Sametz, Noreen Neu, Leslie-Anne Wilson
Second row (l to r): Kathy Allen, Gail Paul Armstrong, Deron Staffen, Denise Dreher, David Kyle (executive director), Chris Morin, Carmelle Pretzlaw
Third row (left to right): Bob Guest, Belinda Harrow, Aaron Clarke, Karen Henders, Dianne Warren, Joanne Gerber
On Leave: Doug Townsend

Photos: Dianne Warren and Karen Henders; Dept. of Photography, University of Regina; Chris Morin, David Kyle, Kathy Allen, Leslie-Anne Wilson, Tracy Chudy, Aaron Clarke, Carmelle Pretzlaw, Sandi Desjarlais, Peter Sametz, Noreen Neu, Joanne Gerber. Imagery Photography: Sabrina Cataldo, Risa Payant, Gail Paul Armstrong, Denise Dreher, Deron Staffen, Bob Guest, Belinda Harrow. Focus 91 Photography



Leadership





art in the legislature

Bare halls were transformed into gallery walls in the Saskatchewan Legislative Building this spring. As part of its 65th anniversary celebrations, the Saskatchewan Arts Board filled the historic building's hallways and public spaces with artwork from its Permanent Collection.

"It makes for a wonderful working environment to be surrounded by such creativity every day," says Kevin Doherty, Minister of Parks, Culture and Sport.

The Arts Board built on the momentum of a successful artists-in-residence program at the Legislative Building (see centre section) with this significant loan of 58 pieces of artwork by 43 Saskatchewan artists. "This artwork showcases Saskatchewan talent to all who enter. Many of the artists exhibited here are internationally and nationally known, but more importantly, their work is distinctively and uniquely recognizable — and unforgettable," says Byrna Barclay, chair of the Arts Board. Work on loan varies from textiles to oil paintings to a star blanket made from computer circuit boards.

This loan is noteworthy, not only due to the large amount of artwork, but also because many of the pieces have received Canadian Cultural Property designation. Cultural Property may only be displayed under specific requirements. Because the Legislative Building is able to meet these requirements, these rare works are more accessible to the public.

"As a cultural asset of the Crown, the Arts Board's Permanent Collection is one of the great treasures we have as a province," Doherty says. "Now when Saskatchewan residents come to their Legislative Building, they can see a selection of works by Saskatchewan artists from their provincial Arts Board."

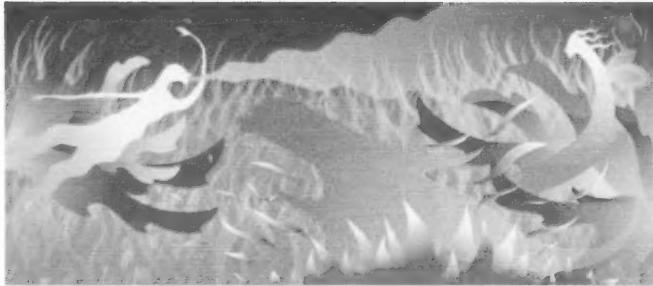
The Permanent Collection contains 3,000+ works by more than 600 artists and represents more than six decades of contemporary art practice in the province.

Top: Wally Dion
Star Blanket, 2006
Printed circuit boards, brass wire,
acrylic paint and copper tubing

Left: Joe Fatard
Reveille, 2012
Laser-cut steel, powder-coating finish

Photos: Gary Robins/Available Light
Photographics

creative play



The Saskatchewan Arts Board may be six-and-a-half decades old, but it remains young at heart. The Arts Board had some fun with its 65th anniversary touring exhibition, *Creative Play*, which shines a light on playful, contemporary artwork by Saskatchewan artists.

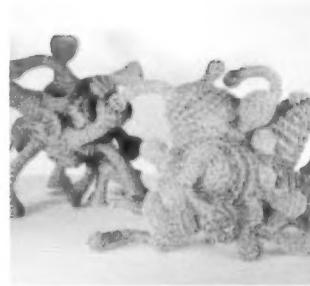
Curated by visual artist Jennifer McRorie, *Creative Play* features new acquisitions from the Arts Board's Permanent Collection. "The works in the exhibition offer unique perspectives on the notion of play, from exploring fairy-tale narratives in our contemporary age to offering playful animations and delving into the creative process," McRorie writes in her curatorial essay.

Artists featured are Amalie Atkins, Heather Benning, Clark Ferguson, Lionel Peyachew, Jefferson Little, Ed Pas, Yuka Yamaguchi, Twyla Exner, Griffith Aaron Baker, Gabriela García-Luna, and Jody Greenman-Barber.

Through a partnership with the Organization of Saskatchewan Arts Councils (OSAC), *Creative Play* is touring 10 communities during the Arts Board's anniversary year: North Battleford, Redvers, Biggar, Shaunavon, Regina Beach, La Ronge, Leader, Melfort, Prince Albert, and Outlook. OSAC's Arts on the Move program provides Saskatchewan communities with visual and media arts exhibitions accompanied by educational materials that complement the province's arts curriculum.

The Arts Board also arranged for *Creative Play* to visit the Saskatchewan Legislative Building, the 2013 Queen City Ex, and the 2013 Saskatoon EX.

By bringing a playful exhibition to unconventional venues and partnering with OSAC on a province-wide tour, the Arts Board is making the work of Saskatchewan artists even more accessible to the people of the province.



The Organization of Saskatchewan Arts Councils receives funding from the Provincial Cultural Organizations Global Grant program. The program is administered by the Saskatchewan Arts Board under the terms of a partnership agreement with SaskCulture Inc. and funded by the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Above left: Ed Pas
Encounters 2 [Edition A, 3/10], 2006
Archival inkjet prints

Photo: Dept. of Photography
University of Regina

Above right: Twyla Exner
Things 2 & 3 (Friends), 2012
Post-consumer telephone wire

Photo: Courtesy of the artist

treasures from the vault

As a small organization, Yorkton's Godfrey Dean Art Gallery does not typically have the resources to exhibit works by Victor Cicansky, Joe Fafard and Kenneth Lochhead on its own. A loan of artwork from the Arts Board's Permanent Collection helped the gallery celebrate its tenth anniversary in style, with a remarkable exhibition filled with pieces by these and other prominent Saskatchewan artists.

Donald Stein, director at the gallery, was thrilled at the opportunity to curate *Treasures from the Vault: Works in the Saskatchewan Arts Board Permanent Collection*. "I had the luxury of picking what I thought were the most spectacular works of art and shaping them together into an exhibition that was cohesive and visually striking," he says.

Stein visited the vault several times over the course of a year, choosing paintings and sculptural works by Cicansky, Fafard, Lochhead, Edward Poitras, Arthur MacKay, Ted Godwin, Jeannie Mah, Lionel Peyachew, Otto Rogers, Mary Longman, and Richard Gorenko.

Held September 23 to December 14, 2012, *Treasures from the Vault* celebrated a series of cultural anniversaries in Yorkton in 2011-12: the 45th anniversary of the Yorkton Arts Council, the 30th year of the Godfrey Dean Cultural Centre, the 65th year of the Yorkton Film Festival, and the 10th anniversary of programming by an independent Godfrey Dean Art Gallery.

Stein says that there was a huge turnout from audiences in Yorkton and from a 150 kilometre radius of the city. "People loved it! It was such a great example of different kinds of work that almost everyone who came could find something to respond to," he says.

"We would never have been able to afford the artists fees and transportation costs for this exhibition. The significant loan from the Arts Board made it a very special event," says Stein. "This is just another great example of how the Arts Board makes use of its resources to benefit a wide range of Saskatchewan audiences."

The Godfrey Dean Art Gallery receives Multi-year funding from the Professional Arts Organizations Program. The program is funded by the Saskatchewan Arts Board under the terms of a partnership agreement with SaskCulture Inc. and funded by the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Joe Fafard
Big Bear, 1975
Clay, acrylic, glaze, nails

Photo: Dept. of Photography, University of Regina







2012 Lieutenant Governor's Arts Awards

When Victor Cicansky walked into the hall for the 2012 Lieutenant Governor's Arts Awards, he was surprised to find an exhibition of his own work, drawn from the Arts Board's Permanent Collection.

"You expect to see a bunch of chairs and a podium, and then you're confronted with this body of work. I saw one of the first pantries I built, and there were other work I hadn't seen for some time. It was a bit like meeting old friends," he says. "I think, in visual arts, it's a wonderful way to showcase an artist's work and the reason why they're receiving the Lifetime Achievement Award."

As a mentor, educator, and sculptor, Cicansky has made numerous contributions to the province's arts community, which were acknowledged in 2009 when he was named a member of the Order of Canada. The Regina artist has had many solo and group exhibitions across Canada, the United States, Japan, and Europe, and his work is represented in major private and public collections, including those of the Saskatchewan Arts Board and the National Gallery of Canada.

Connie Moker Wernikowski spoke at the gala on behalf of the awards jury addressing Cicansky and eloquently describing the panel's initial response to his nomination. "Spontaneously, the jurors began to remember the first time they had seen a piece of your work. Each person remembered that aesthetic encounter with tenderness as if it was still present to them, and it was clear that for the four people in that room, most of whom do not know you personally, your work had touched each of us with a memorable impact. I think it is safe to extrapolate that this is what happens everywhere when folks encounter your art."

Other recipients of 2012 Lieutenant Governor's Arts Awards were musician Karmnel Sawitsky (30 Below), filmmaker and educator Sarah Abbott (Arts and Learning), Regina Musical Club (Leadership), and sculptor Anita Rocamora (Saskatchewan Artist). Jurors were musical director Deborah Buck; musician and educator Chris Jacklin; dancer, choreographer and educator Wernikowski; and visual artist Wilf Perreault.

Meacham artist Rocamora says the Saskatchewan Artist Award is the greatest recognition she has received in her career so far. "It recognizes a life of hours spent at the work bench, the periodic 'crisis of faith,' learning and despairing, in the search not for beauty or excellence per se, but for the search for truth in what I want/need from the work I make."

The 2012 Lieutenant Governor's Arts Awards were held on September 18, 2012, in Saskatoon. For more information, visit www.artsboard.sk.ca/lgaa.

Above: Victor Cicansky
Armchair Garden #4, 1984
Clay, glaze

Photo: Saskatchewan Arts Board

Left: Joe Falard
Untitled, 2005
Bronze

Photo: Dept. of Photography,
University of Regina



Victor Cicansky

Photo courtesy of the artist.

2012 Lieutenant Governor's

Arts Awards

Excerpts from Victor Cicansky's acceptance speech

The Saskatchewan Arts Board has been a major supporter of my life's work and success by supporting me early in my career. The legacy of the Saskatchewan Arts Board is huge in this province.

The Saskatchewan Arts Board has been a major supporter of artists and creators since it was established in 1948. [Its] mandate was based on the belief that "the people of the Prairies are hungry for things of the mind and spirit: good music, literature, paintings, and folk songs."

The cultural landscape has changed enormously over the many decades, in no small measure due to the work of the Saskatchewan Arts Board. The Arts Board has been wildly successful! In just over 60 years, we have produced internationally acclaimed, award-winning artists in all fields, disproportionate to our small population. I would say our tax dollars have been well spent.

The mandate of the Arts Board is still relevant, even more relevant today, to the ever-expanding number of practicing artists and arts organizations in Saskatchewan.

The sense I get out there in the arts community, talking to practicing artists in the province, is that they want to see a strong, publicly-funded, arms-length Arts Board — an Arts Board that continues to play a leading role in achieving a vibrant cultural scene, and one that continues to provide the people of Saskatchewan with great art.

Excerpts from Connie Moker Wernikowski's speech on behalf of the jury

To begin, I must admit that I've always had a distaste for choosing winners in the world of arts. Even in the world of sport, when I watch the Olympics, I seem to counter-culturally believe that Silver and Bronze, even fourth and fifth, are as amazing as Gold.

My belief in the Saskatchewan Arts Board and my commitment to the peer jury process resulted in a sense of duty that overcame my initial wariness.

First came the step of receiving and reading the nominations in each category. This was glorious! We read about and enjoyed samples of work of talented, inspired, visionary, hardworking people who were making art, teaching art, or supporting artists. I was amazed again at what I always knew: that this province of ours is rich in its artists.

The Arts Board had chosen what I thought was a well-rounded jury. Cumulatively, we possessed expertise in most of the arts disciplines. I was impressed with the attitude of respect and honoring of each nominee, and with the obvious overall desire to make these decisions with fairness, integrity and wisdom.

The jury process that the Arts Board has developed made this possible, through first a careful discussion of each nomination and then each juror assigning a numerical ranking for each criterion for each nominee. Next, the wonder of mathematical averaging seemed to work a miracle, and before us were rankings that were clearly group decisions and not individual decisions. Then we returned to the qualitative and reviewed the rankings to discuss if they represented consensus.

I would like to make a point directed at the talented artists who are here as the top three nominees in each category. As in the Olympics, it is often a split second that separates Gold from Silver and Bronze. It is the same here. Being here, as one of the top three, means that you have won. Being here means we honour you for your work and contribution.



Engagement

shared experience



Multidisciplinary artist Chrystene Ells was at Mysteria Art Gallery in Regina in 2010 when she had an out-of-body, partial-seizure-type experience that changed her life. For six months afterward, she lost most of her facility with language and linear time. Rather than perceiving the altered state negatively, Ells embraced it and experienced a profound shift in her perception of the world.

"I was happy, blissed out and astounded by the beauty and perfection of this existence," she says. "I felt connected to everything and everyone, but at the same time, I felt isolated, because it was really hard for me to articulate what I was going through."

Once she returned to a more-or-less normal level of functioning, Ells was curious about and inspired by her experience. "It was profound. I really wanted to engage with it in a creative

way," she says. Her vision was to create a multidisciplinary performance piece that would speak to universal experiences rather than just her own. She researched similar events that occurred to people throughout history and around the world, and engaged a diverse group of Regina artists, including co-producer Bemy Hi, to collaborate with her as she developed the production. Two multidisciplinary Independent Artists grants from the Arts Board supported the creative process.

Because no single discipline could convey her experience, Ells and her collaborators integrated cinematography, photography, original music, singing, acting, dance, acrobatics, puppetry, mask, clown, visual art design, and American Sign Language poetry into *KaleidoCycle*. The 55-minute ensemble performance explored themes of spirituality, death, connectedness, eternity, mental illness, and medicine.

KaleidoCycle was presented to sold-out audiences as part of the Globe Theatre's Shumiatcher Sandbox Series in 2012, including a special performance with an interpreter for the deaf and hard of hearing. "A number of people said they don't remember the last time they were at a show when they laughed as hard as they cried," she says.

After each performance, the ensemble held talk-back sessions, where audience members often shared their own extra-normal experiences. "I was gratified, surprised and grateful that we could create that kind of atmosphere," Ells says. "It was phenomenal that so many different people felt connected to and engaged by the themes we were exploring."

For more information on *KaleidoCycle*, including a full list of Ells' collaborators, visit www.kaleidocycle.blogspot.com.

from San Francisco to Saskatchewan

When Chrystene Ells tells people that she moved from San Francisco to Regina to pursue a career in the arts, they are surprised. "When it comes to the community-at-large supporting the arts, Saskatchewan has San Francisco beat," she says.

Born in California and raised in Calgary, Ells moved to San Francisco at the age of 20 because she imagined it as an ideal place to be an artist. She found the vibrant arts scene she expected, but next to no public funding for the arts. "The grant system is all private or corporate foundations. It's so difficult to get any kind of funding support," she says.

Like many San Francisco artists, Ells funded her own projects, co-founding Bindlestiff, a theatre company now in its 25th year that produces shows with all-volunteer

casts and crews, driven solely by the artists' passion for creative, experimental storytelling and spectacle.

When she came to Saskatchewan to make the film, *Sisu: The Death of Tom Sukanen*, Ells was amazed to learn about the support artists receive through the Saskatchewan Arts Board and the Canada Council for the Arts. "Government support for the arts is a recognition by the community that artists are important and integral members of society, and it underscores what I believe is a uniquely Canadian pride in and valuing of the arts," she says.

Ells' original plan was to make her film and return to San Francisco, but she was so impressed by her experiences here that she decided to stay. "I looked around and thought, 'What a great place to make art! What

a fertile community and what freedom we have as artists in Saskatchewan!'" she says.

She has lived in the province for seven years now and has no plans to leave. "This is the first time in my life that I've been able to be an artist full-time. I am so grateful to have been able to work on projects with the support of the Saskatchewan Arts Board. It has been a touching, deeply moving and life-changing experience," Ells says. "We need to celebrate that support. We can't afford to lose it because it's unique and special, and we're really lucky."

Opposite page: *KaleidoCycle* performance at Regina's Globe Theatre in 2012.

Top Left: Shadow puppet by Chrystene Ells

Middle Left: Mark Claxton lifting Aubree Erickson

Bottom Left: (L-R) Mark Claxton, Berny Hi, Avianna Hudym, Aubree Erickson

Top Right: Avianna Hudym

Photos: Darrol Hofmeister, Sharpshooter Photography



Chrystene Ells Photo: Clara Edvi-Antunes



Photo: Simon Dekker

Sarah Abbott is a filmmaker and artist whose work engages issues of being, human rights, ethics, and the environment. She received the 2012 Lieutenant Governor's Arts Award for Arts and Learning for her innovative teaching methods, filmmaking endeavours, ability to bridge cultures, commitment to empowering people, and passion for communicating hard-hitting issues. At the University of Regina, Abbott created an intensive filmmaking model in which her students work alongside local film industry professionals to create half-hour films, such as *Out in the Cold* and *This Time Last Winter*. Her film and video work has received numerous grants, awards and international festival selections.

indigenous youth and media literacy



Young people are bombarded with thousands of images each day through advertising, news, film, television, social media, and video games. Many images reflect and reinforce negative stereotypes about gender, race, and culture.

"Throughout history, Indigenous people have been disrespected and marginalized by the mainstream media. It is important to be aware of how media operates because images are so prevalent and 'unseen,' like the air we breathe. It's easy to take on stereotypes ourselves," Sarah Abbott, filmmaker and associate professor at the University of Regina (U of R), says. "The opportunity for Indigenous youth to see more and positive representations of Indigenous people and culture in media is empowering."

Abbott received a Creative Partnerships grant to engage at-risk young adults in the Rainbow Youth Centre's Road to Employment program in media literacy. Film student Candy Fox joined Abbott to screen and discuss films on topics central to Indigenous identity, culture, and concerns, such as *Out in the Cold*, produced by Abbott and inspired by the freezing deaths of First Nations

men in Saskatoon. Following this screening, two Regina police officers and a professor from the U of R's Faculty of Education joined students in a discussion on Aboriginal/police relations.

Abbott noticed a significant difference in participants' self-confidence, communication, and critical thinking over the eight-week Engaging Media Indigenous Youth (EMIY) course. "During the first class, we asked, 'Why is it important for Indigenous people to make film?' There was silence in the room. Only one person could answer the question. By the end of the course, the students could all express why this is important," Abbott says.

When asked what they learned from the classes, one student responded, "I learned a lot about my culture and more about myself, and trying to learn/act with my own agency, to not be afraid of speaking my mind." Another wrote, "It's great to be native!"

Abbott wants to see EMIY continue and grow to become an established provincial or even national program. "It feels like EMIY planted seeds in the youth. We don't know how those seeds will grow. That's exciting," she says.

The Creative Partnerships program is a joint initiative of the Saskatchewan Arts Board and SaskCulture Inc. and is funded through the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

First three photos: Participants in the Engaging Media Indigenous Youth course at the Rainbow Youth Centre in Regina.

Fourth photo: Sarah Abbott, Dr. Shauneen Pete of the Faculty of Education at the University of Regina, and Constable Tracey Dunnigan of the Regina Police Service lead a discussion of Aboriginal/police relations, following a screening of *Out in the Cold*.

Photos: Candy Fox



Photo: Thom Heard

Two years ago, Kevin Wesaquate was struggling with a few of his poems that just did not work. After attending Tonight It's Poetry, a spoken word/slam poetry event in Saskatoon, he realized that the poems were not the problem — it was the format. "I gathered my writings that weren't working for me and turned them into a three-minute competitive piece. I put it out there and it worked," he says.

Wesaquate also found that spoken word poetry gives him a positive way to share his perspective and experiences as an Aboriginal person living in Saskatchewan. "When I was going to university, I felt passionately about these issues, but I was never taught how to communicate about them. I felt tongue-tied. I'd become so angry or upset that I wouldn't be able to talk it through," he says. "Spoken word poetry has taught me to constructively put together all the aspects of social justice issues, to not get so heavy hearted about the subject, and to creatively express it."

social justice and slam poetry



When poet Kevin Wesaquate was in elementary school, his education about Aboriginal people was limited to brief videos about reserves or powwows. "You didn't feel that empathy and understanding of First Nations people and their relationship with the rest of Canada. I was left with an abandoned feeling in the education system," he says.

When given an opportunity to teach students at St. Anne School in Saskatoon about First Nations issues through art, Wesaquate jumped at the chance. Teacher Jennifer Gallays co-ordinated a TreatySmarts project that used visual art, dance and spoken word/slam poetry to engage more than 100 students in Grades 4 to 8 in speaking out about social injustice. "We wanted them to learn that they have enormous power to make this world a better place," she says.

Gallays took students to the Mendel Art Gallery to view First Nations and Métis art and discuss identity, stereotyping and cultural appropriation. Students created visual art and poetry in response, exploring how these issues affected them. Over the next three months, slam poetry artists Wesaquate and Nicole Almond

worked with students to edit and rehearse spoken word pieces, providing advice and encouragement. Hip hop dancer Amanda Murray helped students incorporate movement into their performances.

Students presented their work at the Broadway Theatre in March 2013. "It was so touching and rewarding. We did something huge here. Kids gained so much knowledge that is much-needed in our society," Gallays says. "We had tears in our eyes because their message was so amazing and powerful."

After the performance, student Paula Cajipo wrote, "The spoken word poetry helped us a lot. It taught us how to stand up for what we believe in and speak up for the people that got hurt. It helped us to be confident in our own ways. When you know that what you're saying helps other people, you will be very confident."

Wesaquate is honoured to have been involved in the project. "When we all stood on stage and did our final bow, I felt a sense of belonging with these kids. To help them learn about these things and voice their opinions — there are no words to explain the gratitude."

TreatySmarts is a component of the ArtsSmarts Saskatchewan grant program, offered through a partnership among the Saskatchewan Arts Board, SaskCulture Inc., and the Ministry of Education. Funding is provided by the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the Ministry of Education. ArtsSmarts Saskatchewan belongs to a national network of ArtsSmarts programs.

Above: Students from St. Anne School in Saskatoon speak out about social justice issues by writing and performing slam poetry.

Photos courtesy of St. Anne School, Saskatoon





Photo: def SOL Productions

Amanda Murray is the artistic director of def SOL Productions, Saskatchewan's first street dance and performance company. With over 14 years of knowledge and experience in the industry, and a "fun, yet professional" teaching style, Murray is constantly requested by schools, studios, and organizations throughout the province. She promotes hip hop culture and dance through education, performance, and quality training opportunities for all ages. "Teaching is my biggest love, and dance is my passion. It's great to be able to share that with so many people," she says.

self-confidence through dance

In remote communities in northern Saskatchewan, young people have few opportunities for diverse arts and cultural experiences. "These are usually limited to performances and workshops organized by local schools. The quality of arts education programs varies from school to school, depending on the background and training of staff," says Debby Noble, curriculum consultant for the Northern Lights School Division.

The school division received a Creative Partnerships Innovations grant to bring a visual artist and a hip hop dancer to three northern communities.

During her four-month residency, Amanda Murray taught dance at two schools in La Loche and Sandy Bay. "It was a bit of a culture shock," she says. "The greatest challenge was the students' overall shyness or fear of trying something new."

Murray quickly found that when she used a strictly "professional" teaching style, many students were too uncomfortable to participate. She

adjusted her approach and opened up about the fears and challenges she had when she first started dancing. "Once they could relate to me and see that I was afraid of things, too, they were more willing to try," she says.

Murray also taught the music, politics, and history of hip hop culture, finding that students who did not participate in the dance were often interested in discussing the culture. "And sometimes, they were more open to trying the dances afterward," she says.

In La Loche, Murray helped high school students create a video project and form a dance crew, which continues to perform today. "We are still in contact online and share music and videos as the crew develops," she says.

At the end of the residency in Sandy Bay, Grades 4, 5, and 9 students performed at a school assembly in front of 200 people. The most notable performance was from a group of boys who had a reputation of being disruptive. "The rest of school was shocked. They didn't think the boys would have the focus to put

together a performance. But they collected that energy and directed it into their dance," she says. "To develop relationships and connections with these students, to see their growth from being absolutely terrified to performing in front of hundreds of people was amazing to witness!"

The Creative Partnerships program is a joint initiative of the Saskatchewan Arts Board and SaskCulture Inc., and is funded through the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Opposite page: A student dance crew in La Loche works on hip hop choreography with dancer Amanda Murray in an after-school practice session.

Photo courtesy of the artist



arts and learning at Agribition



Every year, thousands of students visit the Canadian Western Agribition in Regina for a hands-on learning experience about where their food comes from. In 2012, they also got a lesson about Saskatchewan history through collaborative art-making.

Arts Board artist-in-residence Carol Morin created a wheel visitors could spin, which provided inspiration for them to create small buffalo art cards about a moment in Saskatchewan history. Morin then transformed the cards into a large buffalo, which grew and changed throughout Agribition week.

Art from the Arts Board's Permanent Collection was also featured at Agribition through *Marking Time*, an exhibition that brought together a diverse selection of Indigenous art, including painting, drawing, carving, stitching, and beading. From the traditional to the contemporary, the everyday to the monumental, these works showcased the essential place Indigenous art holds in Saskatchewan's artistic history.

Shortly after Agribition, *Marking Time* was installed at the Yorkton Public Library, where it was on display for six months.

The artist-in-residence program at Agribition is made possible through a partnership between the Saskatchewan Arts Board and the Canadian Western Agribition.

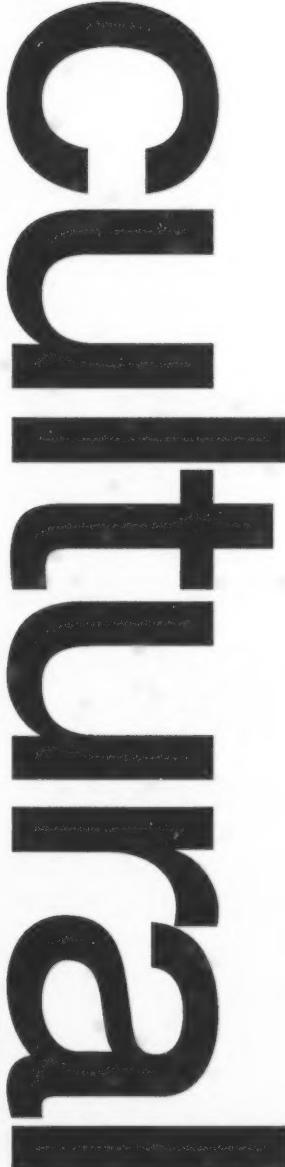


Above: Artist-in-residence Carol Morin works with students visiting the Canadian Western Agribition to create a collaborative art installation.

Photos: Saskatchewan Arts Board



Collaboration



corridor inspires collaboration

Spanning the short distance between Circle Drive and the South Saskatchewan River, 20th Street West in Saskatoon is overflowing with arts and culture. Located in just a few blocks are PAVED Arts, aka gallery, the Saskatchewan Symphony Orchestra (SSO), La Troupe du Jour, Tant per Tant Theatre in Translation, the Saskatchewan Native Theatre Company (SNTC), the Roxy Theatre, and The Two Twenty.

The close proximity of arts organizations lends itself to networking and co-operation. "We all have friends at the other organizations on the street," says Jean-Philippe Deneault of La Troupe du Jour. "We regularly attend movies at the Roxy Theatre, meet with our designers in the new coffee shops in the neighbourhood, and host the Arts on 20th Cocktail Hour, where we get together to meet and greet."

Informal chats over coffee led PAVED Arts and SSO staff to collaborate on the Core Series concerts. "The symphony is literally our next door neighbor, so it felt like a natural fit," says Billana Velkova of PAVED Arts.

SNTC is a tenant in La Troupe du Jour's production centre, leading to many opportunities to share ideas. After participating in La Troupe du Jour's Discovery Festival, SNTC produced its first Cree-language play with English surtitles.

The cultural corridor has created a synergy among the arts organizations on 20th Street West. "Everything each of the organizations does brings more audiences to all of us," Deneault says.

developing new audiences



Far Right and Top:
Surround Sound Core Series
concert, March 22, 2013.

Bottom:
Hear, See, Think Core Series
concert, November 23, 2012.

Photos courtesy of PAVED Arts



Orchestral music and media art can seem intimidating to people who haven't been exposed to them, and the audiences for each do not always intersect. The Core Series, a collaboration between PAVED Arts and the Saskatoon Symphony Orchestra (SSO), combines the two art forms to increase accessibility and encourage new audience development.

Each Core Series concert begins with a theme agreed upon by both organizations. Erin Brophy, principal oboist for the symphony, chooses or arranges for commissions of new music that speaks to the theme, and Biliana Velkova, executive director at PAVED Arts, curates the visual element based on the music. "This is a great opportunity for composers who don't have many opportunities to have their work performed symphonically," says Velkova.

In November 2012, *Hear, See, Think* explored how words and dialogue fit into music and featured international contemporary composers and works by Saskatoon media artists.

Surround Sound, held in March 2013, explored the idea of silence in music and how music encompasses space. In one of the pieces for this concert, Saskatchewan-born composer W.L. Altman created original music and collaborated with Saskatoon video artist David LaRiviere. "The music is now owned by the symphony, but every time they play it, they need to include the media component," says Velkova.

Programming is intended to be fresh and experimental. "You wouldn't hear this on another stage," Velkova says. "I'm impressed with the symphony players. Some of this is very new to them and they've been wonderful to work with and ready for new challenges."

The Core Series is held in the PAVED Arts events space, which seats about 50 people. "The players are only five feet away," Velkova says. "It's an opportunity for people who have never been to the symphony to experience a concert in a very intimate space, and it brings people here who have never been to PAVED before."

The first two performances sold out quickly, so additional performances will be added to future concerts to help meet audience demand. "The series has been very popular. It is clearly an event that the audience has been craving," Velkova says.

PAVED Arts and the Saskatoon Symphony Orchestra receive Multi-year funding from the Professional Arts Organizations Program. The program is funded by the Saskatchewan Arts Board and, under the terms of a partnership agreement with SaskCulture Inc., the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation. The Core Series is sponsored by Affinity Credit Union, artsVest Saskatchewan, and Lucky Bastard Distillery.



Coffre-fort, written by Marie-Claire Marcotte and produced by La Troupe du Jour

Photo: Kevin Hogarth, courtesy of La Troupe du Jour

reaching out to the community

For Saskatoon theatre company La Troupe du Jour, the Year of the Fransaskois was about more than celebrating Saskatchewan's rich Francophone heritage — it was an opportunity to reach out to the community and create new connections among people of all cultures.

With the support of a Portail culturel fransaskois grant, La Troupe du Jour founded the Discovery Festival to celebrate plays-in-development by Saskatchewan writers, with a unique twist — plays may be written and presented in any language. The theatre extended its surtitle technology to festival participants, encouraging playwrights working in languages other than English or French to share their work with a wider audience.

For example, at the 2012 festival, Saskatchewan Native Theatre Company presented a public reading of a play in Cree.

"The festival bridges the gap between different cultures and makes

the plays accessible to everyone," says Denis Rouleau, artistic and executive director of La Troupe du Jour. "We thought it was important to open that door and bring everyone together to make links and make friends, especially in our neighbourhood, which is very multicultural."

The Discovery Festival also promotes inter-generational dialogue by presenting work from both emerging and established playwrights — from high school students to seasoned writers.

According to Rouleau, the response from the community was "extraordinary." By its second year, the festival had added an extra day and attracted a number of high-profile private- and public-sector sponsors. Theatre companies outside the province and the country have also expressed interest in participating in future festivals. "It's a community-driven event, so it attracts people to get even more involved," he says.

Rouleau says the festival would not have been possible without the initial

LA TROUPE ON TOUR

La Troupe du Jour received a Portail culturel fransaskois grant to tour its production of *Coffre-fort* by Marie-Claire Marcotte to Regina, Gravelbourg, and Prince Albert in February 2013.

"It's an expensive venture to bring a full production on tour, so this was an opportunity to visit communities we don't usually get the chance to visit," says Jean-Philippe Deneault, marketing and communications manager of La Troupe du Jour.

"Many people only experience professional-level theatre when they go to a larger city. We felt it was essential for us to visit them in their own communities," he says.

The company brings its surtitles on tour to ensure its productions remain accessible. "Most of our audiences are Francophone, but the surtitles allow people to bring family members and friends who don't necessarily speak the language," Deneault says.

Marie-Claire Marcotte was awarded a Portail culturel fransaskois grant in 2011 to support the writing of Coffre-fort.

Portail culturel fransaskois grant. "We face challenges in being a minority in terms of language. These funds were important to us in developing and growing and getting our art known to Francophones and non-Francophones alike."

La Troupe du Jour receives Multi-year funding from the Professional Arts Organizations Program. The program is funded by the Saskatchewan Arts Board and, under the terms of a partnership agreement with SaskCulture Inc., the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

The Portail culturel fransaskois (PCF) was a two-year initiative that provided funds to Saskatchewan Francophone artists, arts organizations, and groups to develop artistic practices and engage communities. PCF was funded jointly by the Saskatchewan Arts Board and Canadian Heritage, through a federal-provincial agreement with Saskatchewan's Ministry of Intergovernmental Affairs.

with culture connecting

When Curtis Peeteetuce became artistic director of the Saskatchewan Native Theatre Company (SNTC) in 2011, he looked to the past to help shape the future. "The first thing on my list was re-establishing the Circle of Voices program."

Circle of Voices, or *Wasaka pihtakisowina* in Cree, provides Indigenous youth with opportunities to experience theatre, culture, and career development. Established with the founding of SNTC in 1999, it pairs a group of youth with cultural leaders and professional artists to collaborate on a theatre production. Young people learn through hands-on participation in playwriting, performance, design, and backstage work. The program, which had not been offered since 2008, was revived in October 2012.

Peeteetuce refers to Circle of Voices as "the heart of SNTC" and credits his participation in 2001 with his own cultural and artistic development. In a testimonial on SNTC's website, he writes, "This experience has launched my career in the arts. I have had the honour of working with so many gifted people who have inspired my path. Today I am connected to my language, identity and history and share it with my son."

In 2012, SNTC also revamped its drama camp for youth ages 7 to 15, changing the name from the Performers Playhouse to *Metawékwamihk* and incorporating

more Cree culture and language. The program tours to urban, rural, and reserve locations each summer and culminates with a showcase performance by youth in each community. Participants say the program has opened their minds to new experiences. One writes, "I connected with the people I didn't know." Another says, "I learned to step outside my comfort zone."

Through a partnership with La Troupe du Jour, SNTC offered its first Cree-language play with English surtitles in its 2012-13 season. Written by Peeteetuce, *How the Chief Stole Christmas* increased the theatre's Aboriginal patronage significantly. "One of the best comments I got at that show was from an audience member who said, 'I've been in the city for a year and this is the first time I felt like I was home on the reserve.' That really meant a lot to me."

Saskatchewan Native Theatre Company receives Multi-Year funding from the Professional Arts Organizations Program.

Rose Kristin Friday performs in *Café Daughter*, presented in SNTC's 2012-13 season. The one-woman show was written by Kenneth T. Williams and directed by Heather Inglis.

Photos: Kenneth T. Williams





success

partnering for

Over its 66-year history, the Yorkton Film Festival (YFF) has adapted to the advent of television, VHS players, and Internet streaming to remain North America's longest-running film festival. One of the secrets to its success is year-round programming supported through local, provincial, and national partnerships.

Each year, the YFF's Golden Sheaf Awards DVD Tour offers award-winning films from the festival to organizations across Canada, free of charge. Films are grouped by theme, with sponsors funding the development, marketing, and technical requirements for each DVD. For example, the Painted Hand Casino Community Development Corporation sponsors the Aboriginal theme, the Sunrise Health Region sponsors health, and Saskatchewan Government Insurance (SGI) sponsors safety. There are currently 11 themes, including seniors, children, performing arts, environment, and nature.

"Sixty-six years ago, audiences had to come to one spot to view films. Now, our films are distributed across Canada and are viewed in many different ways on many different screens," says Randy Goulden, executive director of the YFF. Almost 18,000 people viewed films through the festival and its DVD tour in 2012-13.

Another program that builds both audiences and the film industry is the annual High School Student Day. Through a partnership with Sacred Heart High School in Yorkton, the YFF recruits 60 young people from across Saskatchewan to work with professional filmmakers. In just one day, small groups of students make their own films, learning scriptwriting, cinematography and editing as they go.

In 2012, the festival partnered with the Ministry of Education to offer the first live broadcast of High School Student Day throughout the province, adding an interactive element in 2013 that allows students participating at a distance to ask questions. "This is something that the festival's founding volunteers would never even have dreamed of," Goulden says.

In the coming years, Goulden hopes to expand the festival's outreach activities through new collaborations. "We start working with one person and they have ties to another organization and it just builds. The creativity and the innovation of the people in the industry have helped the festival not just to survive but really thrive in some challenging times."

The Yorkton Film Festival receives Multi-year funding from the SaskFestivals program. The program is funded by the Saskatchewan Arts Board and, under the terms of a partnership agreement with SaskCulture Inc., the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Top: Cory Generoux of the National Film Board accepts the Animation award for *Wild Life* at the Yorkton Film Festival's 2012 Golden Sheaf Awards.

Left: Neil Huber, director of *I Kill Monsters*, receives the Digital Media award at the 2012 Golden Sheaf Awards.

Right: Students learn to make their own films at the 2012 High School Student Day, presented by the Yorkton Film Festival.

Photos: Stacey Barber



The finale of Jay Kimball's residency in 2012 was a pil firing of tiles created by community members.



An artists-in-residence installation at the Elsie Scherle Gallery in 2012.



Artist Laura Hale worked with community members on an ice mosaic at the Buena Vista Winter Carnival in 2011.

Photos courtesy of Last Mountain Lake Cultural Centre

a cultural hub

Since its inception, the Last Mountain Lake Cultural Centre (LMLCC) in Regina Beach has been a grassroots, community-driven organization. In 1999, the Saskatchewan Arts Board awarded the community a grant to hire artists-in-residence Ward Schell and Jennifer McRorie, who organized a steering committee around the vision of creating a cultural centre to serve the surrounding area.

The community was eager to make the dream a reality. The Regina Beach town council provided a parcel of ten lots, serviced with water, gas, and electricity, at no cost. An abandoned school was acquired and moved to the site, and more than 70 volunteers worked over 5,000 hours to restore the old building, with many contributing financially. As a result, the centre opened its doors in 2002.

Today, LMLCC receives annual funding from the Professional Arts Organizations Program and has been awarded a number of Creative Partnerships grants. It also has two part-time staff supported by a team of 60 volunteers. The centre offers at least ten exhibitions per year with opening receptions, artist talks, workshops, and classes instructed by professional artists. "It's amazing what they've been able to develop over the last ten years," says LMLCC program co-ordinator Jeff Nye. The gallery itself was named after Elsie Scherle to recognize this community member's commitment to the development of the arts in the region.

A key element of the centre's success is its strong partnerships and community outreach. LMLCC works with the Organization of Saskatchewan Arts Councils (OSAC) to bring in touring exhibitions, invites the local

public library to host presentations and readings in the gallery, and encourages students to participate in the centre's programming and showcase their work in the community gallery. Nye says, "We spend as much time on community arts and creating opportunities for people to work with artists as we do on our exhibition programs."

The centre has truly become a hub of cultural activity in the area, with openings and artist talks consistently drawing large crowds. "At our last artist-in-residence opening reception, there were 92 people in attendance! That's amazing, especially for such a small community," Nye says. "These people are passionate about the centre. They built it, and they want it to succeed. From the get go, it's been a community project, and it continues to be that."



Violet Naytowhow Photo: Roger Khun

all in the family

Prince Albert singer/songwriter Violet Naytowhow grew up in a musical family, with uncles and aunts playing guitar, cousins singing on the bus on the way to school, and family songs passed down from generation to generation.

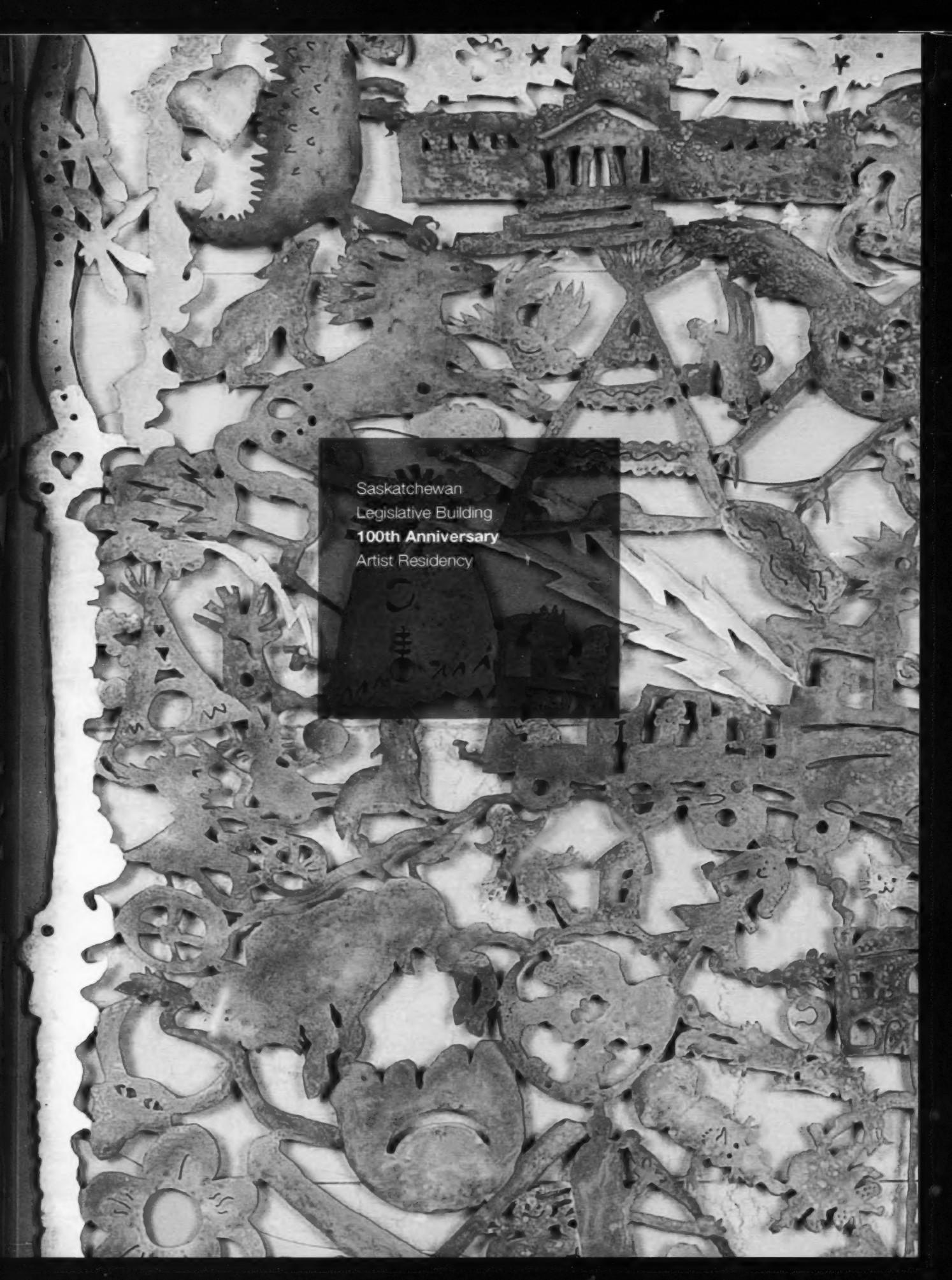
With support from an Indigenous Pathways Initiative grant, Naytowhow is returning to her roots to collaborate with family members and other musicians on writing songs for her latest album of folk-traditional music. Naytowhow's family will also record the album with her — daughter Lillanohna Naytowhow sings back-up vocals, daughter Talla Tootoosis performs spoken word/slam poetry, and brother Joseph Naytowhow sings, plays traditional Aboriginal flute, and serves as a mentor in traditional roots production and Cree chants.

It was important for Naytowhow to incorporate Cree into her music, but she is not fluent, having lost the ability to communicate in the language while attending residential school. Singing songs in Cree helps her reclaim her skills and encourage the language in others. "I have learned that the culture is immersed inside the language. The language has spirit, and when you hear it, it comes to you, and it stays with you," she says.

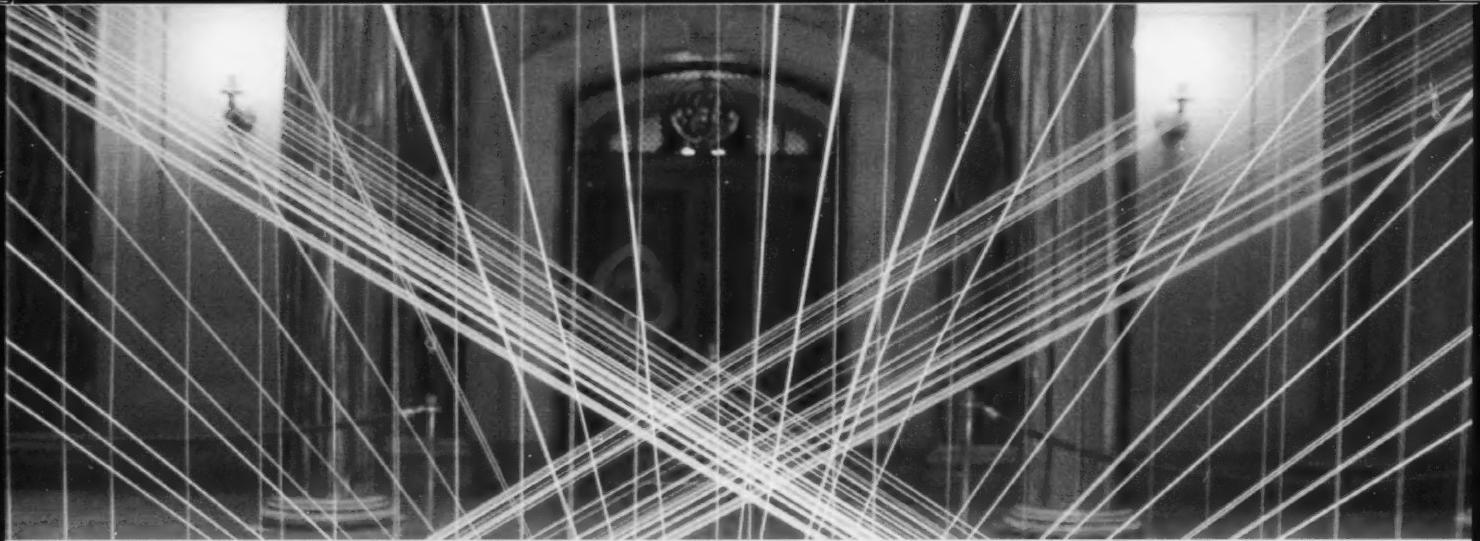
Naytowhow turns to her brother Joseph to translate parts of her songs into Cree, but finds that the conversion is not always a smooth one. "He'll write the words and they're not rhyming! Or it's too long and I'll ask him, 'Do you have another word for that?'" she laughs.

In her songwriting, she also must consider Indigenous protocol of what can and cannot be shared publicly and often consults with elders on how to portray messages appropriately. "It's really touchy. You have to be careful in what you write about. We have our own family traditional hand drum and chicken dance songs that were passed on to my brother when my father passed away. When we have our own home ceremonies, we do those songs together, but we would never record them," she says.

Naytowhow is also collaborating with others on the album, including rapper Eekwol (Lindsay Knight), traditional Aboriginal flute player Jason Chamakese, bass player Kevin Joseph, and percussionist Randy Morin, among others. She anticipates the CD will be released in July 2013.



Saskatchewan
Legislative Building
100th Anniversary
Artist Residency



one hundred

With its striking profile, beautiful marble pillars and intricate Tyndall stone carvings, the Saskatchewan Legislative Building, itself, is a work of art. It is home to a legacy of artwork that documents Saskatchewan history, including portraits that commemorate each of the province's premiers.

When the building marked its 100th anniversary in 2012, it was a natural fit to involve Saskatchewan artists and their work in the official celebrations throughout the year. The Saskatchewan Arts Board partnered with the Saskatchewan Legislative Building 100th Anniversary Committee, the Provincial Capital Commission and the Ministry of Parks, Culture and Sport to open the building's doors to eight artists over ten months in 2012. Thus, on its centennial, the Saskatchewan Legislative Building made history by becoming the first legislative building in Canada to host artists-in-residence.

The program aimed to engage with community, increase awareness of the 100th anniversary, promote cultural exchange between artists and non-artists, and create legacy artwork to be installed in alcoves of the Legislative Building's rotunda.

Participating artists were Robert Assie (Saskatoon), Terri Fidelak (Regina), Allan Dotson (Regina), Sandra Ledingham (Saskatoon), Miranda Jones (Saskatoon), Heather Cline (Regina), Anita Smith (Saskatoon), and Laura Hale (Regina), who also served as the residency co-ordinator.

Each artist undertook a two-week community engagement project that brought members of the public, including school groups, into the Legislative Building. Artists hosted collaborative art-making opportunities that varied from badge-making to shadow puppets to a province-wide treasure hunt.

Projects engaged people from all over Saskatchewan, creating a connection with the building that reached far beyond its walls and pillars. The Legislative Building resident artists worked with more than 2,000 people directly and hundreds more indirectly. They also reached out to students across the province with six web broadcasts offered through the LIVE Arts (Live Interactive Video Education) program.

Participants ranged in age from two to one hundred years old and came from a variety of backgrounds, representing Saskatchewan's increasing diversity and multiculturalism.

The artists-in-residence explored the history and significance of the Legislative Building through their own artistic disciplines by creating legacy pieces for display in the building's eight rotunda alcoves. These were inspired by the vision, dream and reality of the Saskatchewan Legislative Building and what that means to all people of the province. The artwork ranges from sculpture to a comic to a theatrical performance. They were unveiled on December 5, 2012, at a public event in the rotunda to much acclaim. The artists' personal work was also exhibited in the Legislature's Cumberland Gallery.

The Saskatchewan Legislative Building 100th Anniversary Artist Residency was funded by the Provincial Capital Commission and the Creative Partnerships program. Creative Partnerships is a joint initiative of the Saskatchewan Arts Board and SaskCulture Inc. and is funded through the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Cover photo:
Miranda Jones
In Good Hands (detail), 2012

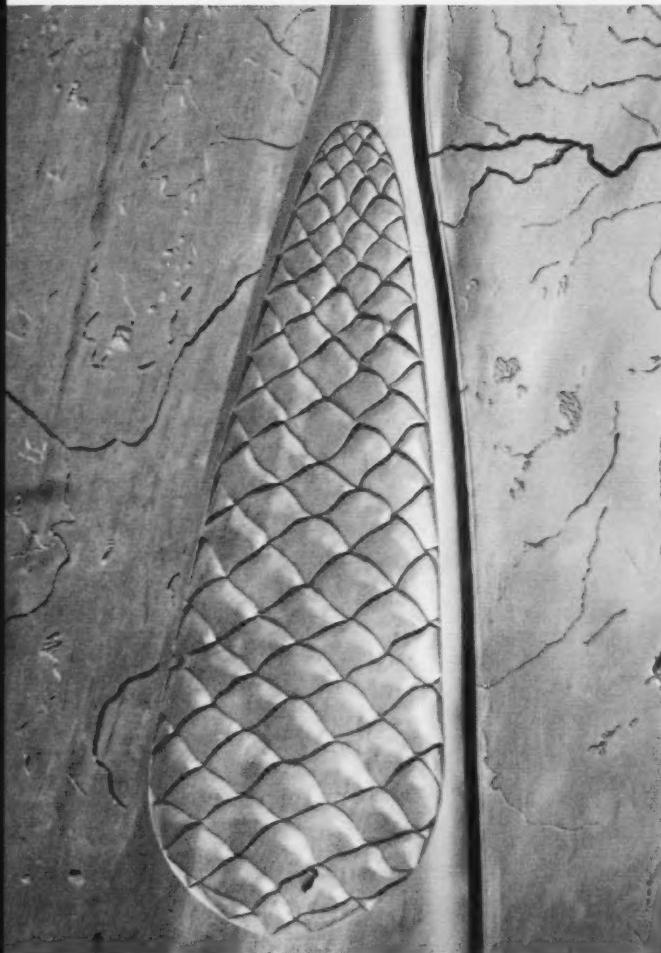
Metal, copperleaf, paint
Photo: Dept. of Photography,
University of Regina

Above:
Laura Hale
Radiate (detail), 2012
5,000 metres of polyester thread
Saskatchewan Legislative
Building rotunda

Photo courtesy of Government of
Saskatchewan



Robert Assie



Sculptor Robert Assie has a true appreciation of the Saskatchewan Legislative Building. As a stone mason, he has worked on the building's restoration for more than a decade, focusing on the health of the stone envelope of the building, assessing maintenance needs, and restoring intricate Tyndall stone carvings.

The artist residency gave Assie an opportunity to share his personal and professional understanding with members of the public. "A lot of people are curious about the building, but there wasn't a lot of knowledge about how it was created — what tools they were using, where they were carving it, and what was involved in building this building," he says.

For his community engagement project, Assie acquired a large block of damaged Tyndall stone that had been removed during the building's restoration. He took remnants of the stone and carved on them in Wascana Park, inviting passersby to pick up tools and make their mark on the very material used to construct the Legislative Building 100 years ago.

Participants soon realized that stone carving is much harder than it looks. Assie enjoyed watching people make the connection between the chisel and stone before them and the building off in the distance. "You could tell they were doing the math and thinking, 'In the last 20 minutes, I've made a line — there are millions of hours of work in that building!' That was the crux of the project, to try to get people to better understand what they have in their midst," he says.

For his legacy artwork, *Waters of Time*, Assie carved a representation of the province's waterways into a piece of slate. "A huge portion of this province is water. We've only had highways and roads for the last 50 to 60 years, and for 250 years before that, people were travelling from Eastern Canada, trading on the rivers. There were communities and currency developed around the river systems for centuries before we even had government," he says.

Left: Robert G.J. Assie
Waters of Time (detail), 2012
Slate

Photo: Dept. of Photography,
University of Regina

Top left: Assie with his legacy artwork.

Top right: Assie carves a piece of Tyndall stone as part of his community engagement project.

Photos courtesy of
Government of Saskatchewan

Allan Dotson



Comic artist Allan Dotson has a family connection to the Legislative Building. His parents moved to Saskatchewan in the 1970s so his father could work in the building under Premier Allan Blakeney. Dotson, named after Blakeney, has fond childhood memories of visiting his father's workplace and marvelling at the architecture.



He saw the artist residency as an opportunity to revisit those memories and make his own contribution. "At first, the work I do seemed like a strange fit with this place. But, once I was in the building working on my community project, I began to feel a real connection to the building and the work my dad had done there," he says.

Dotson gave members of the public the opportunity to explore their own personal connections to the building by collaborating on a board game. He asked visitors to create game cards about Saskatchewan people, animals, places, and historical events.

Approximately 200 cards were made during his two-week residency. "The cards represent the diversity of our province, and democracy. Whether a skilled painter or a kid with a scribble, everybody gets a voice," Dotson says.

A map of Wascana Park and its sub-regions serve as the game board and a microcosm of the province: Candy Cane Park represents recreation and travel, the Bird Sanctuary represents wildlife, the MacKenzie Art Gallery represents art in all its forms, and Douglas Park represents sport.

A number of visitors came back multiple times to make new cards and play the game. "I have a lot of people asking if the game will be for sale," Dotson says. "Teachers thought it would be a great way to teach kids Saskatchewan history."

Dotson's legacy artwork, *Sentinel*, is a more personal piece that incorporates his family's story into the Legislative Building's history. The large-scale comic depicts the

building transforming into a robot protector that watches over everyone in the province.

Seeing his work on public display was rewarding for Dotson. "It's a real boost to my career to have my work in such an important, impressive place," he says. "It's also a boost of confidence because it gives a real level of legitimacy and recognition to comics and games as works of art."

Top: Allan Dotson with his legacy artwork, *Sentinel*.

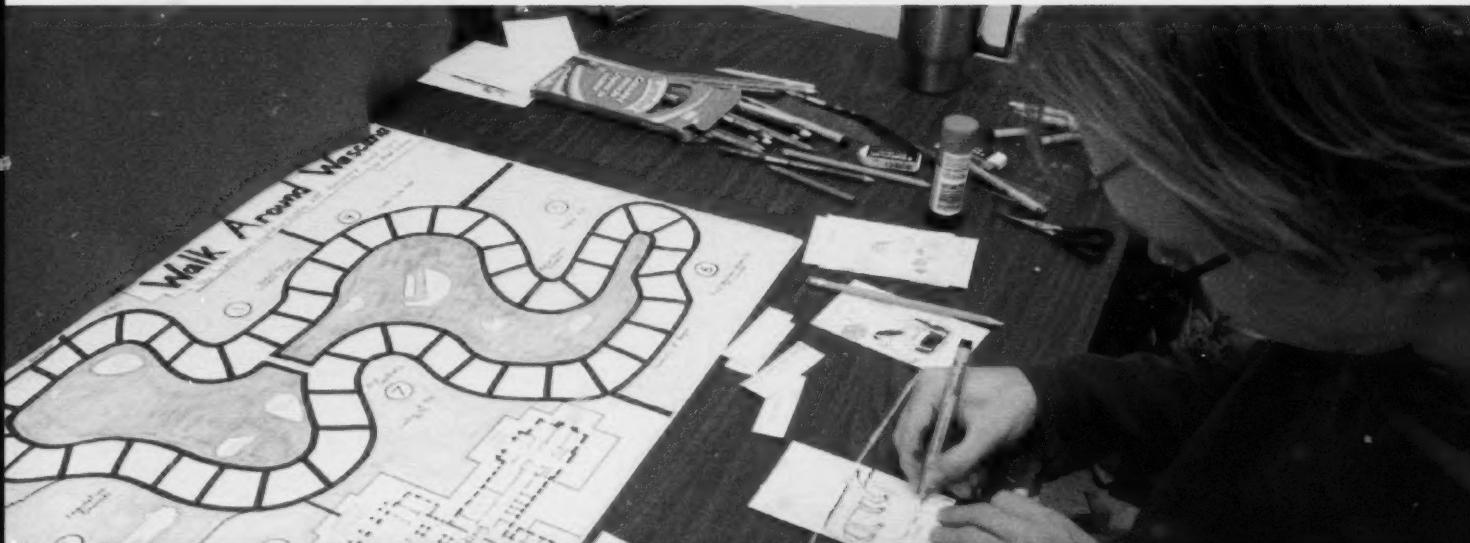
Photo courtesy of Government of Saskatchewan

Middle: Game cards made by visitors to the Saskatchewan Legislative Building during Dotson's artist residency.

Photo: Laura Hale

Bottom: Dotson puts the finishing touches on the board game, *Walk Around Wascana*.

Photo courtesy of Government of Saskatchewan



Heather Cline



A visual artist whose work engages in historical exploration, Heather Cline saw the Legislative Building artist residency as a perfect fit. "I wanted to explore the idea of the building as monument that is a physical manifestation of the history of the province," she says.

Cline integrated her community and legacy projects. Through her blog, 100sasksymbols.blogspot.ca, she invited members of the public to submit symbols of what Saskatchewan means to them. Hundreds of symbols — drawings, paintings, logos, photographs, and mixed media — poured in. An MLA contributed a drawing by his daughter. Ranchers sent representations of their cattle brands. Some people provided written suggestions for symbols, one of which began, "Heather, I am no artist but..."

Cline built a school program so students could participate. She took 14 classrooms on symbol hunts in the Legislative Building and engaged students across the province with six web broadcasts through the LIVE Arts (Live Interactive Video Education) program, inviting other artists-in-residence as special guests. Teachers' guides and videos for the broadcasts are archived at liveartsaskatchewan.com.

Cline chose 100 of the submissions to include in her legacy painting, *The Celebration, 100 Saskatchewan Symbols*, which depicts a scene on the front steps of the Legislative Building. "I had to integrate the two ideas together in such a way that it had the presence of a professional artwork but also incorporated the community element," she says.

She created a digital underpainting of the symbols in Photoshop, imposed it on a grid road map of Saskatchewan, printed it on canvas, and painted the scene on top. Symbols are also carved into the piece's wooden frame. "I am very interested in layering meanings within the work. It's a bit like hide and seek. If you really work at it, you should be able to count the 100 symbols," she says.

The painted scene is based on 200 time-lapse photos taken at the building's official anniversary celebration and on the first day of the Legislative session in 2012. Some recognizable figures include the premier, leader of the opposition, and Lieutenant Governor. "You might even be able to pick yourself out in the photo. If you were there at the anniversary, you may be immortalized," Cline says.



Top: Heather M. Cline
The Celebration,
100 Saskatchewan Symbols,
2012
Acrylic paint, digital imaging,
canvas, carved basswood

Photo: Dept. of Photography,
University of Regina

Left: Cline in her studio at the
Legislative Building.

Right: Cline with her legacy
artwork.

Photos courtesy of Government of
Saskatchewan



Terri Fidelak



Multidisciplinary artist Terri Fidelak's residency brought the Legislative Building to the rest of Saskatchewan. Surplus Tyndall stone from the building was cut into cubes and hidden in 100 communities, inspiring a province-wide treasure hunt that will continue for years to come.



Top: Terri Fidelak
Metamorphosis (detail), 2012
Porcelain, wire, Tyndall stone

Photo: Dept. of Photography,
University of Regina

Middle: Fidelak with her
legacy artwork.

Photo courtesy of Government of
Saskatchewan

Bottom: Twelve of the 100 cubes of
Tyndall stone that Fidelak hid in
communities across Saskatchewan
have been returned to the
Legislative Building.

Photo: Dept. of Photography
University of Regina

Fidelak put out a call to the public to help her sand the 100 pieces of stone. Once polished, each was laser engraved with the name of the community where it would be hidden and a message describing the project, directing finders to hidetonydall.com for more information, and asking them to return the stone to the Legislative Building. Fidelak distributed the stones evenly across the province, driving as far as Stanley Mission, 305 kilometres north of Prince Albert.

As of March 2013, 12 stones have been returned to the Legislative Building, though Fidelak says about

20 have been discovered. "Some of the communities want to hold on to them for a while to take them to schools, seniors homes and other parts of the community," she says.

A young man discovered the first stone at Cochin Lighthouse on Jackfish Lake. He asked his friend to drive him to Regina just to bring it back. "The stone was warm because he had held it the entire way," Fidelak says. "He felt it was very important and was honoured to be a part of it."

The idea for her legacy artwork, *Metamorphosis*, arose from the question, "What do I do with these stones once they're returned?" As an artist whose work is inspired and informed by nature, Fidelak wanted to show the connection between the building and the land.

The result is a Prairie scene where porcelain clouds appear to float above the cubes of found Tyndall. "The stones are an abstraction of the Legislative Building, but they also represent the land," she says.

"Clouds are ubiquitous in our landscape and are constantly shifting, making them a good metaphor for the act of changing through our dreams."

The legacy piece will evolve as more people return stones and place them in the alcove. "The project is alive and will play on without me," says Fidelak. "I love that."

Laura Hale

Interdisciplinary visual artist Laura Hale refers to the Saskatchewan Legislative Building as "the greatest studio an artist could ever want." In addition to serving as one of the artists-in-residence, Hale was co-ordinator of the program, managing the seven other artists in their residencies and serving as a liaison with the building's staff.

Hale worked in the provincial landmark for ten months. "I was extremely fortunate to be part of the day-to-day activities, experience areas of the building that are not open to the general public, participate in the 100th anniversary celebrations and be surrounded by inspiration on a daily basis," she says.

Her legacy artwork, *Nocturne*, was based on archival photos of the building's construction. "I was inspired by the barren landscape and imagined what it must have been like living here at the time and witnessing the construction of a castle in the middle of the flat prairie," Hale says.

She also used the building's architecture as a focal point for *Radiate* (see inside cover of this section), a temporary artwork consisting of 100 thin rays of thread strung through the Legislative Building's rotunda. "The piece transformed depending on the viewing angle and what area of the rotunda was visible through it. It sparked conversations about art by people in the building and by visitors to the building," Hale says.

Radiate was on display as part of the official anniversary celebrations on October 11, 2012. It was such a hit that building staff requested it stay up for another month so more people could see it. "A project of this size and complication would have been very difficult to achieve if I were not involved in the residency," Hale says. "I realized how unique this artists-in-residence

program was in both the province and the country and how fortunate I was to be part of it."

For her community engagement project, Hale oversaw a province-wide collaborative art piece inspired by Saskatchewan's motto, "From Many Peoples, Strength." She asked people to create merit badges from felt and embroidery thread. "Collectively, the badges celebrate individual accomplishments, diversity, and the strength of the province."

The accessibility of the project meant people of all ages and backgrounds could participate. "I was reminded of the power of community-engaged, inclusive art-making and how it can promote communication, understanding, and sharing between diverse people."

Laura Hale, *Nocturne* (detail), 2012
Textiles, fiber optics

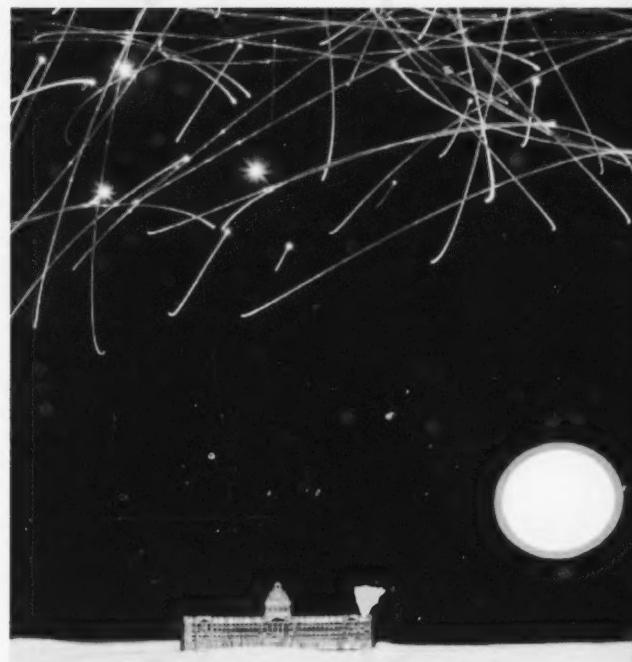
Photo: Dept. of Photography,
University of Regina

Bottom left: Hale with her legacy artwork.

Photo courtesy of Government of Saskatchewan

Bottom right: A merit badge created as part of Hale's community engagement project.

Photo courtesy of the artist





Visual artist Miranda Jones explored the theme, "Building the Saskatchewan Dream" by using shadow puppets, hearts, and handprints to create metal sculpture that is both whimsical and meaningful.

Jones reached out to children at the White Buffalo Youth Lodge in Saskatoon and the Henry Janzen School's deaf and hard of hearing program in Regina to participate in her community engagement project. She wrote two stories inspired by the Legislative Building's history and illustrated them with shadow puppets. The children then created their own puppets based on what they love about Saskatchewan. Images included a school bus, a swing set, a goose, a dinosaur, sharks, and dogs and cats. "When you put all of that together, it's quite hilarious," she says.

She used the drawings to create her legacy artwork, *In Good Hands*. The piece is framed with handprints of Saskatchewan people who have either made an impact on the province's history or on Jones' life as an artist. One of the most noteworthy participants is former Lieutenant Governor of Saskatchewan Sylvia Fedoruk, who passed away in 2012 shortly after contributing her handprint.

Hearts of varying sizes are also included in the frame. "Hands are symbols for effort, completion, and ideas, while hearts symbolize passion, conviction, belief in yourself, and dreaming," Jones says. "The theme we were given for the residency was, 'Building the Saskatchewan Dream.' The hands represent building, and the hearts are the dream."

Jones cut the intricate floating metal screen by hand, but needed to engage design and metal-cutting professionals to ensure the piece would fit perfectly into the heritage building's architecture.

"I had to take that step where the piece was in someone else's hands. That's how I came up with the title, *In Good Hands*. We have to trust other people," she says. "The kids' images are front and centre, because our future will be in their hands eventually — the title says it all."

Jones wanted to illustrate how something as simple as a child's drawing can be incorporated into a 100-year-old building that will, hopefully, be here for 100 more years. "The simplest idea can become great. The seeds of today are the flowers of tomorrow," she says.

Miranda Jones



Top left: Miranda Jones with her legacy artwork, *In Good Hands*.

Top right: Jones cuts the floating metal screen for her legacy artwork.

Photos courtesy of Government of Saskatchewan

Above: Shadow puppets created by children during Jones' community engagement project.

Photo: Laura Hale



Sandra Ledingham

Sandra Ledingham used the ground beneath the Legislative Building as the inspiration for her artist residency. As a ceramist, the earth is the foundation of her work. It is also an important foundation of Saskatchewan history, as it was used to make sod shelters by those who settled the West from 1876-1914, the same time period in which the dream of a Legislative Building germinated.

Ledingham is fascinated by the timelessness of earth as a building material. "One hundred years later, 'dirt' for shelters is coming full circle due to world ecology issues, and appearing are ultra-modern rammed earth homes, earthships, and hillside (dug-out) homes," she says.

She connected the past and present through her community engagement project, visiting seniors' centres in and around Regina with a slide presentation, "Soddies to Earthships — Earth Dwellings Then and Now." She also conducted a workshop teaching school children how to make miniature earth homes. The project grew from more than 300 hours of field research, which

took Ledingham around the province scouring local archives, interviewing people who had built and lived in sod homes, and collecting stories and photos.

Ledingham's legacy artwork, *Multis E Gentibus Vires*, connects with her community project in both material and name. The clay and steel pendulum sculpture is made from the earth, and its Latin name translates to "The Strengths of Many Peoples," Saskatchewan's motto. The piece also references Premier Walter Scott's removal of the pendulum from the grandfather clock in the Legislature, in favour of "modernizing" it with an electric pendulum.

Symbols embedded in three niches of the sculpture represent the province's history. The top niche contains chain link as a reference to the interconnectedness of Saskatchewan people and the co-operative movements that built the province. The middle one contains stone to represent the land and First Nations people, as well as the word "Voice," which speaks to the importance that all be heard. The bottom niche contains an inset

mirror that literally reflects the diversity of Saskatchewan people. "The mirror carries the symbolic meaning of time and time passing and brings each person passing by into the work," Ledingham says. "It also references the future."

Top: As part of her community engagement project, Sandra Ledingham conducted a workshop to teach school children how to make miniature earth homes.

Above left: Ledingham with her legacy artwork, *Multis E Gentibus Vires (Strengths of Many Peoples) Pendulum*.

Photos courtesy of Government of Saskatchewan

Above right: Ledingham installs her legacy sculpture in an alcove of the Legislative Building's rotunda.

Photo: Laura Hale



Anita Smith



Throughout her acting career, Anita Smith has been passionate about bringing the voices of women to the forefront. She saw the artist-in-residence program as an opportunity to highlight the significant roles Saskatchewan women have played in the province's history.



Top: Anita Smith prepares for her performance of *Pillars and Echoes*.

Photo: Rona Andreas

Middle: Smith with the legacy artwork depicting the four women she portrayed in her performance of *Pillars and Echoes* in the Legislative Building rotunda on December 5, 2012.

Photo courtesy of the Government of Saskatchewan

Bottom: Smith as (clockwise, left to right) Mary "Bonnie" Baker, Violet McNaughton, Buffy Sainte-Marie and Gladys Arnold.

Photo: Shawn Fulton Photography

Smith involved the Canadian Federation of University Women, the Royal Canadian Legion Women's Auxiliary, and community volunteers in a ten-minute flash mob at the Legislative Building. The performance showcased contributions made by First Nations women, pioneers, and women on the home front.

Unlike a traditional flash mob, Smith's event incorporated individual performances, choral work, costumes, singing, and dancing, "which is pretty impressive, considering many of the participants were senior citizens," she says.

Between 50 and 70 people came to watch the performance in the Saskatchewan Gallery on October 26, 2012. "The participants seemed to have a blast. Many of them hadn't performed since they were school children. It was great to watch their performance skills develop and their confidence levels rise," Smith says. "The final performance was described by many as 'quite moving.'"

For her legacy piece, *Pillars and Echoes*, Smith wrote monologues in the voices of four women who built their own Saskatchewan dreams. She performed these in an alcove of the rotunda during the artists-in-residence artwork unveiling in the Legislative Building on December 5, 2012.

The women Smith portrayed were: Gladys Arnold, reporter; Mary "Bonnie" Baker, professional baseball player; Violet McNaughton, suffragette; and Buffy Sainte-Marie,

musician. "The characters I chose reflected the cultural diversity of our province and represented different time periods in our history," Smith says.

The residency experience stretched Smith's performance muscles and also inspired her. "I really enjoyed researching these women, diving into their lives, and meeting with those who knew them personally," she says. "They are remarkable, but they are just a few of the many incredible women of our province."

For more on Smith's behind-the-scenes experiences, from researching Saskatchewan women to engaging them in creating backdrops for her legacy performance, visit her blog: anitaatskleg.blogspot.ca.

partnerships

The Saskatchewan Arts Board is committed to its mission to cultivate an environment in which the arts thrive for the benefit of everyone in Saskatchewan. To this end, programs such as ArtsSmarts, TreatySmarts and Creative Partnerships provide funds for diverse communities across the province to work on collaborative projects in partnership with professional artists. We are committed to fostering dynamic and continuous engagement between Saskatchewan artists and citizens.

The Legislative Building 100th Anniversary Artist Residency program was funded as a special collaboration under the Creative Partnerships umbrella. This program was developed in partnership with SaskCulture Inc. to provide varied communities, businesses, schools and other organizations a range of opportunities to tap into the creativity of the province. Creative Partnerships programs recognize the need for artists to access the space and support to create their work, while also engaging the community in direct experiences with the arts. Through their community projects, the Legislative Building artists were available to Saskatchewan residents of all ages including hundreds of students from nearly 20 elementary schools in Regina and the surrounding area.

Also funded within the Creative Partnerships program, LIVE Arts (Live Interactive Video Education) is a dynamic distance education arts program for students in Grades 1 to 9. The program supports the Saskatchewan arts education curriculum and is delivered via the Saskatchewan Ministry of Education LIVE Satellite Network. Professional artists connect simultaneously with teachers and students in schools across Saskatchewan for a LIVE experience with arts education. In an exciting partnership, students across the province connected to the Legislative Building 100th Anniversary artists-in-residence through LIVE Arts broadcasts, extending the reach of the residency program beyond the capital city.

Since 2004, ArtsSmarts Saskatchewan has funded more than 250 projects in schools across the province. As part of a national network of ArtsSmarts organizations, presented in partnership with SaskCulture Inc. and the Ministry of Education, ArtsSmarts Saskatchewan assists teachers in developing innovative projects that bring students and professional artists together through inquiry-based exploration in support of K-12 curriculum outcomes. The program aims to ignite young people's excitement about learning core curricula through the arts; inspire collaboration among artists, educators, schools, and communities; invest financially and strategically in creative learning networks at the local, regional, provincial, and national level to build capacity for arts and education; and support a new vision for public education in Canada.

In 2009, the Arts Board introduced TreatySmarts, an initiative developed to encourage arts-based inquiry projects related to treaty topics, concepts and understandings. Projects are tied to provincial curriculum objectives and the document, *We Are All Treaty People: Treaty Essential Learnings*, released by the Office of the Treaty Commissioner in 2008 and approved by the Saskatchewan Ministry of Education as a resource. This program, unique within the ArtsSmarts network, has gained national attention, and since its inception has grown at a phenomenal rate with half of the submitted projects in 2012 focused on TreatySmarts initiatives.

The Arts Board assists Saskatchewan educators and communities in making their vision for dynamic engagement in the arts a reality. For more information, visit the web links below or contact us for more information.

Creative Partnerships:
www.artsboard.sk.ca/cp

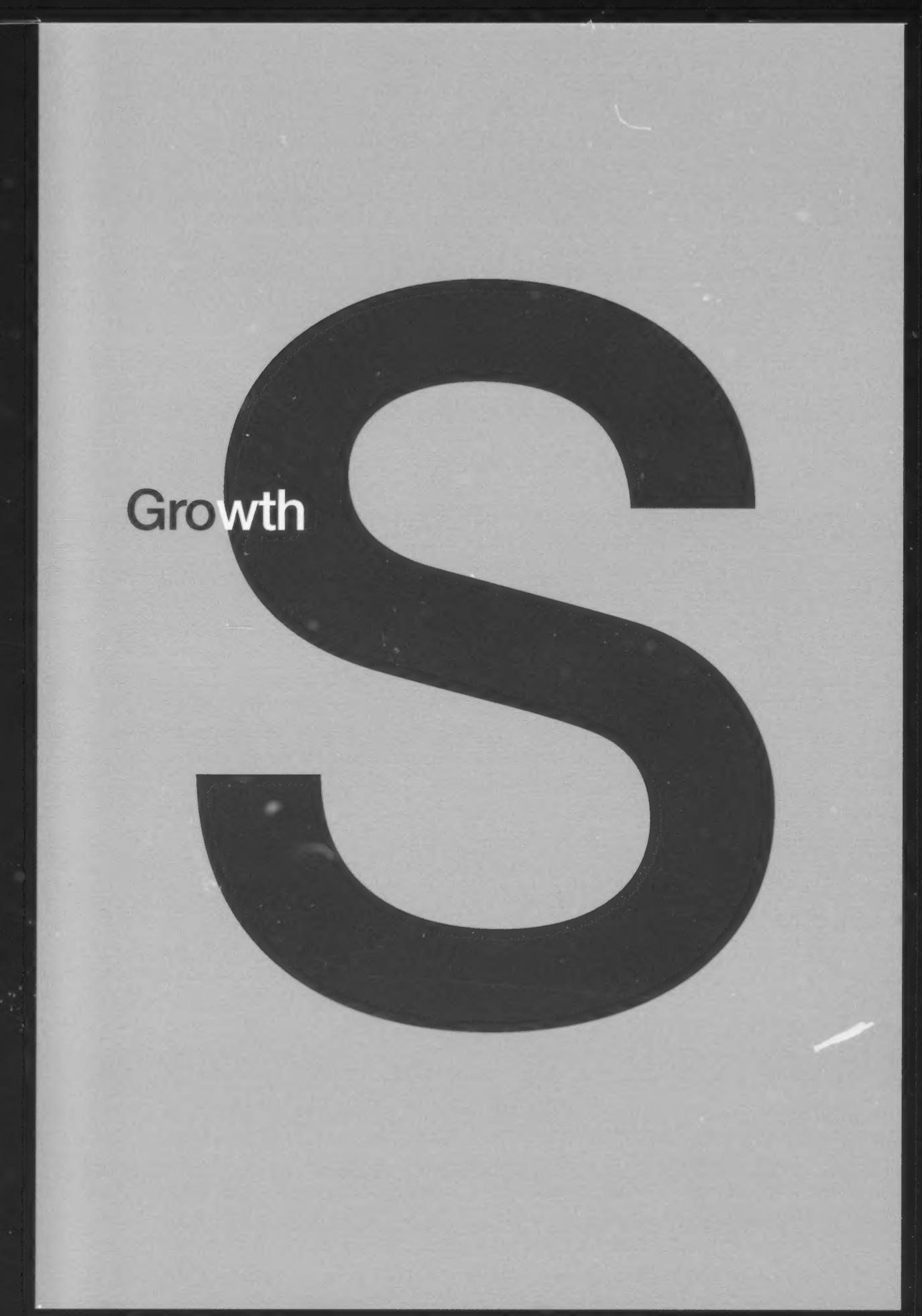
LIVE Arts Saskatchewan:
liveartsaskatchewan.com

ArtsSmarts/TreatySmarts:
www.artsboard.sk.ca/artssmarts

Back Cover:
Heather M. Cline
The Celebration, 100 Saskatchewan Symbols (detail), 2012.
Acrylic paint, digital imaging, canvas, carved bassboard

Photo: Dept. of Photography, University of Regina





Growth

industries

supporting the creative

When the Government of Saskatchewan announced the establishment of an agency to serve the creative industries in the province, the Saskatchewan Arts Board stepped up with a one-time \$1 million program to provide funding to a variety of projects during the transitional period.

Creative Industries Transition Fund (CITF) grants, offered from February to May 2013, support strategic initiatives that advance market development and distribution goals for existing Saskatchewan commercial cultural products, as well as screen-based media productions that demonstrate market interest.

The Saskatchewan Craft Council (SCC) received \$10,075 to expand retail space in its Saskatoon gallery to display and sell a wider variety of Saskatchewan craft. The grant funded infrastructure such as shelving, lighting, and computer software, as well as advertising.

"The grant was instrumental — we wouldn't have been able to do this otherwise," says Sherry Luther, executive director of SCC. The boutique will double in size and display work more densely, accommodating work by 25 to 30 craft artists from across the province — everything from ceramics to jewelry to fibre — at a variety of price points. It will open by July 1, 2013, to take advantage of tourist season. "There are limited places in Saskatoon that are selling exclusively handmade work," she says.

Recipients of CITF grants represent a broad cross-section of genres in the creative industries, including publishing, music, theatre, craft, dance, literature, screen-based media, and interactive media.

Saskatchewan Interactive Media Association (SIMA) received a \$19,500 grant to create an app that will serve as a "virtual Rolodex" of its members.

"As a non-profit, the grant is a real game-changer for us. We are now able to use digital tools to help our members market their businesses and network with one another," says John Karmazyn, President of SIMA. "This app is the first of many services that SIMA will be providing to help grow the interactive media sector in Saskatchewan."

Regina film and video production company Zima Junction Productions Inc. received \$24,000 to promote and distribute *ChristCORE*, a feature-length documentary about Christian hardcore music, directed by Justin Ludwig and produced by Robin Schlacht. "Having a Saskatchewan-made documentary in release to cinemas across Canada is a very rare opportunity, and CITF funds are enabling us to make the most of it. In this business, this is how careers are built and partnerships are forged," says Schlacht, president of Zima Junction Productions.

David Kyle, executive director of the Arts Board, says that the short-term fund will have a long-term impact for many Saskatchewan artists and organizations. "It will be exciting to watch this million dollars at work in the months ahead, helping build markets for Saskatchewan cultural products," he says. "The creative industry sector in Saskatchewan is strong and vibrant, and the Arts Board is proud to have been an important part of building that success story."

The Creative Industries Transition Fund is administered by the Saskatchewan Arts Board and funded by the Government of Saskatchewan through an agreement with the Ministry of Parks, Culture and Sport.



from student to professional artist

As a visual arts student at the University of Regina, Brendan Schick had never given much thought to selling his work. "My focus was on putting together a really good show for my graduating exhibition," he says. "The idea of selling something was completely foreign to me."

At his March 2013 BFA exhibition, Schick's work caught the eye of Kimberley Fyfe and Gina Fafard, owners of the SLATE Fine Art Gallery in Regina, who offered to represent him. "It was a very pleasant surprise. It's a big deal when you can get representation right away," he says.

Within weeks, Schick's artwork was exhibited at SLATE's inaugural exhibition alongside pieces by renowned Saskatchewan artists such as Joe Fafard, David Thauberger, and Victor Cicansky.

"I was very honoured. It's a bit of a shock when I go in there," he says. He was more shocked when one of his

paintings sold. "It was the first self-portrait I had done and I'm wearing a tall dunce cap. I didn't think that someone would want to hang it in their home. I was really happy."

Schick's paintings explore his fascination with identity and the illusion of self, while his intricate pencil drawings deal with his relationship with nature, death, and growth. "They are two really different visual subject matters, but for me, they are closely tied with always looking at who I am, how I am, and how I interact with the world," he says.

While pursuing his bachelor's degree, Schick worked in arts education, teaching children's art classes at the Globe Theatre School, giving public and school tours at the MacKenzie Art Gallery, and serving as a visiting artist through the Regina Public School Board. He was also recently involved with an ArtsSmarts project at the Montessori School of Regina.

He would like to pursue a master's degree in fine arts in the future but plans to take at least a year to explore his options. "I want to learn a bit more about selling my work and what people want to buy, and how I can bridge the enjoyment factor of making my work with the intent to sell it."

Brendan Schick received a Premier's Centennial Arts Scholarship from the Saskatchewan Arts Board to help fund the final semester of his bachelor of fine arts degree.

Above Left: Brendan Schick
Growth, 2012
Graphite on archival
mat board

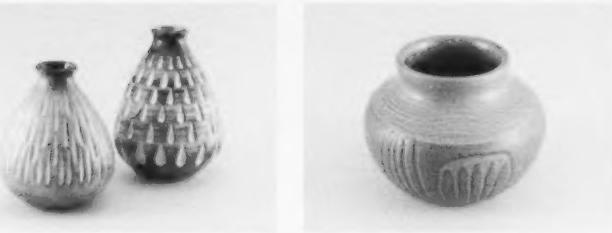
Above Right: Brendan Schick
Reflexivity, 2012
Oil on canvas

Photos courtesy of the artist

Left: (L – R) *Vase*, 1966
Stoneware, glaze and
Vase, 1965
Stoneware, glaze

Right: *Jar*, 1961
Stoneware glaze

Photo: Gabriela García-Luna



Saskatchewan clay on Japanese soil

Ceramic work from Fort Qu'Appelle delighted Japanese audiences in 2012 through a unique touring exhibition organized by the Moose Jaw Museum & Art Gallery (MJM&AG).

The seeds of the *Hansen-Ross Pottery: Pioneering Fine Craft on the Canadian Prairies* exhibition were sown in 2007, when the MJM&AG received a large donation of ceramic work collected by Richard Spafford and Jane Turnbull Evans (former keeper of collections for the Saskatchewan Arts Board). Curatorial director Heather Smith was immediately drawn to the Hansen-Ross Pottery in the collection.

"They were done so much earlier than the other pottery and were so beautiful and sophisticated. I wanted to spend some time researching and capturing that history," she says.

Smith received a grant from Department of Canadian Heritage to support her research and the resulting 60-piece touring exhibition and 200-page catalogue. "It was important to me to present it in a beautiful book because craft has been undervalued in North America," she says.

The first stop on the tour was the Canadian Embassy in Tokyo, Japan. "Japanese audiences are very knowledgeable about ceramics. They appreciate small functional pieces," Smith says. "I knew Hansen-Ross Pottery would be well received there."

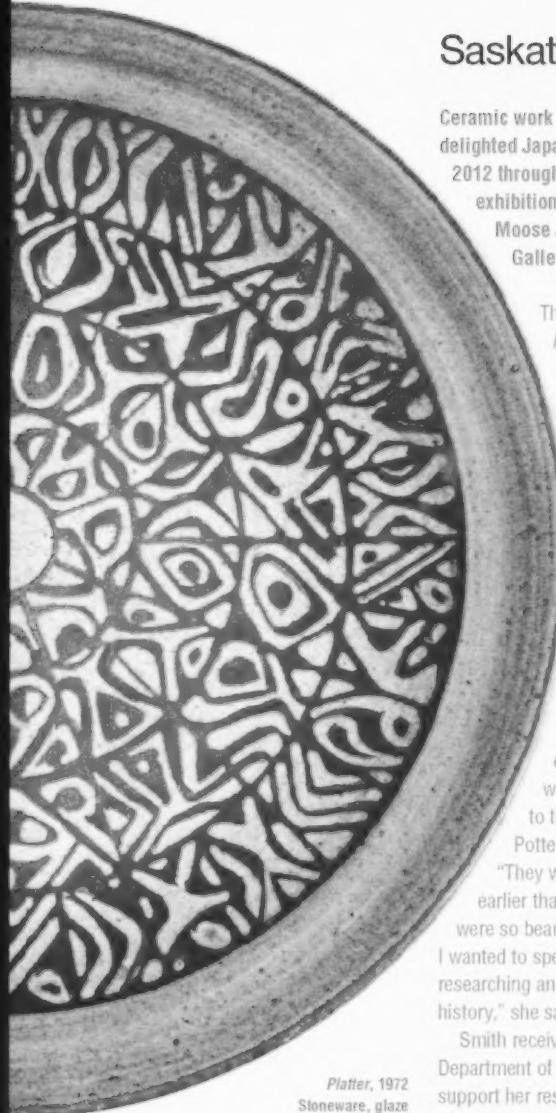
The Saskatchewan Arts Board loaned work from its Permanent Collection to MJM&AG for the tour, and Smith borrowed additional pieces from private collectors. The challenge was shipping it. The fragile, heavy pottery needed to be individually boxed, then crated and flown overseas — an expensive venture. Fortunately Kramer Ltd. offered to sponsor the shipping costs, rescuing the tour from cancellation.

The October 2012 opening was well attended and attracted local museum directors and professors from the contemporary ceramics program at the University of Tokyo. "I was amazed and so pleased that we were having these deep discussions about Hansen-Ross with potters from Japan," Smith says.

The exhibition returned to Canada in December 2012 and is now touring throughout Saskatchewan and Ontario until the end of 2015.

Platter, 1972
Stoneware, glaze

Photo: Gabriela García-Luna





creating fertile ground for craft

Above: David Ross and Folmer Hansen outside Craft House in Fort Qu'Appelle in the late 1950s or early 1960s.

The story of Hansen-Ross Pottery is also the story of the early days of the Saskatchewan Arts Board.

A central element of the Arts Board's original mandate was to teach craft art classes and exhibit the work of craftspeople across Saskatchewan. In 1954, the Arts Board established the Craft House in Fort Qu'Appelle, purchasing a large, brick house and hiring an artist-in-residence to teach classes. David Ross served as "staff potter" from 1956 to 1960, when the program was discontinued.

Ross purchased Craft House from the Arts Board in 1960 and opened Hansen-Ross Pottery the next year. He partnered with fellow artist Folmer Hansen to teach pottery classes and produce and sell functional ceramics.

Throughout the 1960s, the Arts Board's Permanent Collection purchased a number of pieces from Hansen-Ross Pottery. "The Arts Board was really innovative in recognizing Hansen-Ross as part of our art history. It was the first organization that seriously collected their work," says Heather Smith, curator of the *Hansen-Ross Pottery: Pioneering Fine Craft on the Canadian Prairies* touring exhibition.

In her curatorial essay, Smith writes, "...the Saskatchewan Arts Board's focus on adult education and its vision of a professional crafts industry in Saskatchewan helped to develop a wide audience for crafts. This was the fertile ground into which Hansen and Ross arrived."

Source: *Hansen-Ross Pottery: Pioneering Fine Craft on the Canadian Prairies*
© Moose Jaw Museum & Art Gallery, 2012

the right place at the right time



Reignwolf Photo: Mat Hayward

Success in the music industry often hinges on being at the right place at the right time. Saskatoon's Jordan Cook learned this first-hand during his 2012 tour in the United States and Western Europe. A small concert on a cold Chicago night led to invitations for his band, Reignwolf, to play at some of the best-known music festivals in the world.

"When we played Chicago, there was a lot of buzz going on. You never know if people are going to show up on weeknights, especially in December, but that show was lined up out the door. The venue was even surprised.

They weren't expecting it to get that crazy. The promoter from Lollapalooza heard about it and we got the call following the show with an offer to play the festival," Cook says. "This has been a dream of mine since I was a kid!"

The tour also led to invitations to play at the Governor's Ball Music Festival in New York, the Coachella Valley Music and Arts Festival in California, and the South by Southwest Festival (SXSW) in Texas. Once promoters heard the band was booked for Lollapalooza, Reignwolf received an invitation to play at the Voodoo Music and Art Experience Festival in New Orleans.

"It has exceeded what we thought it was going to be," he says. "Without the Culture on the Go grant, there was no chance we would have been able to go on a tour for that long. It opened the window for so many things that we're doing now. I am very thankful."

On the heels of a whirlwind of summer festival performances, Reignwolf plans to release new music in the fall of 2013.

Culture on the Go is funded through an agreement with the Ministry of Parks, Culture and Sport.

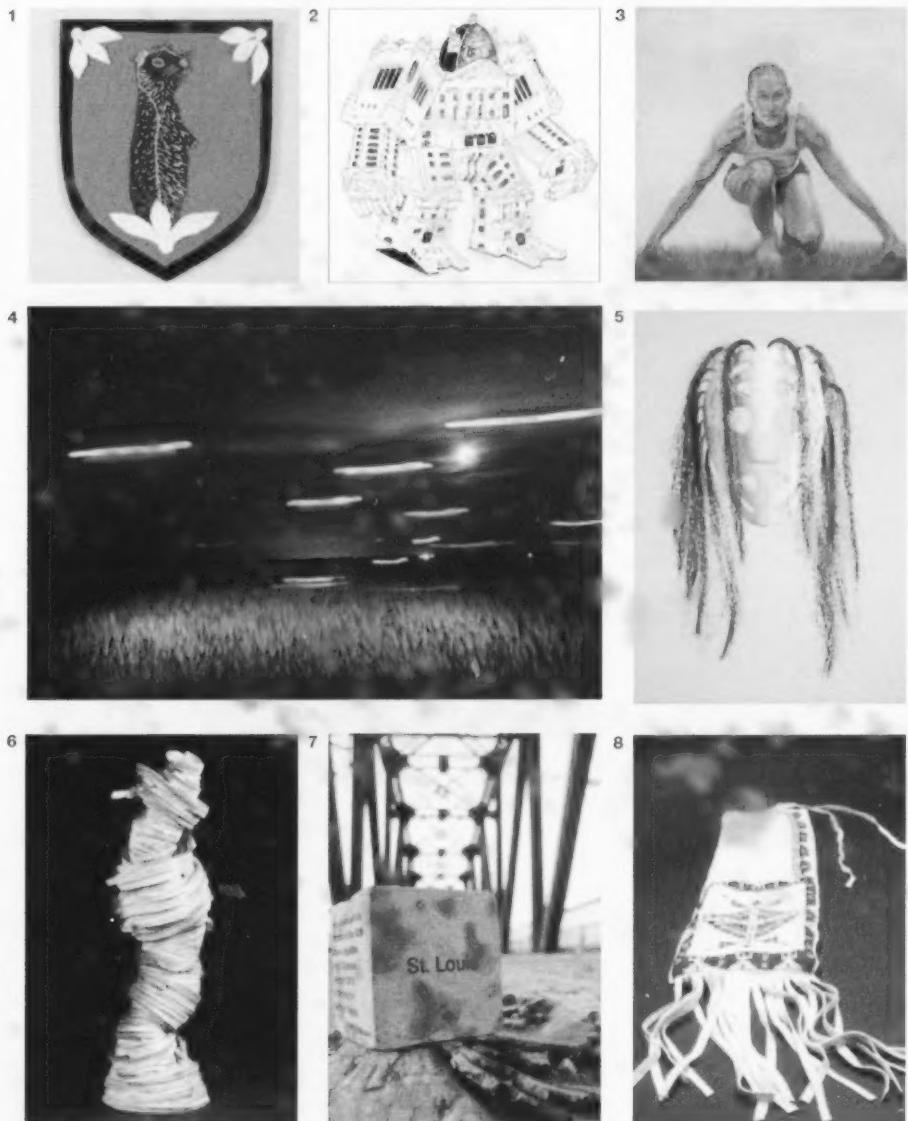
Permanent Collection: new acquisitions

PURCHASES:

Griffith Aaron Baker <i>Great Smoky</i> , 2012 Discarded DVDs	Terri Fidelak <i>To Foretell Tomorrow</i> , 2012 Porcelain slip-cast, underglaze	1 Laura Hale <i>Gopher Shield Series</i> , 2012 Felt, embroidery thread	8 Minnie Ryder <i>Dakota Beaded Pipebag</i> , 2004 Beads, white deer hide, red fabric
Rob Bos <i>Yellow Trees</i> , 2005 Oil on canvas	7 Terri Fidelak <i>Woodrow</i> , 2012 Photograph	3 Iris Hauser <i>Intension</i> , 2009 Oil on canvas	Anita Smith <i>Pillars and Echoes: Mary</i> , 2012 Photograph
Heather Cline <i>Study 1 for 100 Saskatchewan Symbols</i> , 2012 Acrylic on panel	Terri Fidelak <i>St. Louis</i> , 2012 Photograph	Miranda Jones <i>I Love Frogs!</i> , 2012 Steel, acrylic, metallic leaf	Anita Smith <i>Pillars and Echoes: Violet</i> , 2012 Photograph
Leah Dorion <i>The Three Life Sustainers</i> , 2012 Acrylic, mica flakes on canvas	Terri Fidelak <i>The Great Sand Hills</i> , 2012 Photograph	Sandra Ledingham <i>Humble House</i> , 2011/12 Clay, glazes, gold luster, metal rod	Anita Smith <i>Pillars and Echoes: Gladys</i> , 2012 Photograph
2 Allan Dotson <i>Legislative Building Robot Form</i> , 2013 Archival digital print	4 Gabriela García-Luna <i>Blue Wheat</i> , 2011 Archival inks print on paper	Mary Longman <i>10 Bill – Big Bear, Poundmaker and McDonald</i> , 2009 Lenticular print	Anita Smith <i>Pillars and Echoes: Buffy</i> , 2012 Photograph
Allan Dotson <i>Legislative Building Bison Form</i> , 2013 Archival digital print	Gabriela García-Luna <i>Light Tracks</i> , 2011 Archival inks print on paper	Gabriela García-Luna <i>Observatory</i> , 2011 Archival inks print on paper	Betty Tomasunos Sellers <i>Sentinel #4</i> , 2011 Acrylic on canvas
Twyla Exner <i>Evolution of Thing 4</i> , 2012 India ink on arches paper	6 Jody Greenman-Barber <i>In the Presence of Absence #1</i> , 2012 Porcelain, soda fired, cone 10	5 Lionel Peyachew <i>I Am</i> , 2004 Wood, horse hair, metal tacks, tape	Betty Tomasunos Sellers <i>Sentinel #7</i> , 2011 Acrylic on canvas
Twyla Exner <i>Things 2 & 3 (Friends)</i> , 2012 Post-consumer telephone wire	Laura Hale <i>Nocturne #5</i> , 2012 Paper, textiles	Lionel Peyachew <i>Archaic Mask</i> , 2004 Wood, horse hair, acrylic paint	
Joe Fafard <i>Reveille</i> , 2012 Laser-cut steel, powder-coating finish			

DONATIONS:

Gabriela García-Luna <i>Invocations for New Worlds</i> , 2011 Archival ink prints on paper
Mary Longman <i>Hills Never Lie</i> , 2009 Lenticular print
Photos: 1 Gary Robins/Available Light Photographics
2, 3, 4, 7 Courtesy of the artist
5, 8 Dept. of Photography, University of Regina
6 Don Hall



in memory



Margaret Vanderhaeghe (1950-2012) was a visual artist, curator, and mentor. She was a member of the Shoestring, aka, and Photographers galleries and treasurer on the board of directors for CARFAC Saskatchewan. In 1992, she received the Canada 125 Medal for her contributions to the artistic life of the province. In 2003, a documentary on her work aired on Bravo's *The Artist's Life* series. She exhibited internationally, and her paintings are held in public and private collections in North America and Europe, including the Saskatchewan Arts Board's Permanent Collection.

Above:
Margaret Vanderhaeghe
Untitled, 1990
Acrylic and oil on canvas

Photo: Saskatchewan Arts Board

Photos of individuals:

Andrew Suknaski: Harvey Spak courtesy of the University of Manitoba Archives and Hagios Press

Elizabeth Brewster: photo courtesy of University of Saskatchewan Archives A-4060

Lusia Pavlychenko: photo courtesy of Ukrainian Palette of Pavlychenko

Ted Godwin: photo courtesy of the MacKenzie Art Gallery

William Perehudoff: Catherine Perehudoff Fowler



Elizabeth Brewster (1922-2013) was a poet, writer, and founding member of the literary journal, *The Fiddlehead*. As one of the few Canadian women poets publishing during the 1940s and 50s, she helped pave the way for the next generation of female writers. She received the Saskatchewan Book Award for Poetry and was shortlisted twice for the Governor General's Literary Award. She was honoured with Saskatchewan Arts Board's Lifetime Award for Excellence in the Arts in 2005 and was named Member of the Order of Canada in 2001.



Ted Godwin (1933-2013) was a visual artist and the youngest member of the Regina Five, a group of artists who helped reshape the Canadian artistic landscape. The Regina Five achieved national success with an exhibition at the National Gallery of Canada in 1961. Godwin's works are included in many major public, corporate, and private collections, including those of the National Gallery of Canada, the Ontario Museum of Art, and the Saskatchewan Arts Board. He was named Officer of the Order of Canada in 2005.



David Hutton (1967-2013) was a violinist and architect. During his high school and early university years, he played violin with the Saskatoon Symphony Orchestra, and later moved on to other genres such as jazz, bluegrass, folk, and rock. He recorded with the Ray Elliott Band, performed at Ness Creek Musical Festival, and enjoyed jamming at a variety of venues in Saskatoon. He spent most of his working years with Stantec, where he was involved in the design of many structures.



Lusia Pavlychenko (1933-2012) was a dancer, choreographer, teacher, and mentor. She founded the Saskatoon School of Ballet (now the Saskatoon School of Dance) in 1954, co-founded the Yevshan Ukrainian Dance Ensemble in 1959, founded the Pavlychenko Folklorique Ensemble in 1967, and established Saskatchewan's first professional dance company, Saskatchewan Theatre Dance, in 1972. She was inducted into the Kyiv Choreographic Hall of Fame in the Ukraine in 1992 and received the Saskatchewan Order of Merit in 2004.



William Perehudoff (1918-2013) was an abstract painter. He is regarded as one of Canada's most important colour field painters and brought an international sensibility to the Prairies. His artwork has been exhibited around the world and is held in private and public collections in North America and Europe, including the Saskatchewan Arts Board's Permanent Collection. Perehudoff was named Member of the Order of Canada in 1999 and received the Saskatchewan Order of Merit in 1994.



Andrew Suknaski (1942-2012) was a poet and visual artist. He is the subject of a National Film Board documentary, *Wood Mountain Poems*, named after his most famous book. In 1979, he received the Canadian Authors Association Poetry Award for *The Ghosts Call You Poor*. He was also honoured with a lifetime membership in the League of Canadian Poets. Suknaski's realistic poetry is rich in an understanding of the land and of people of many cultures. His work continues to influence poets and writers and is studied across Canada.

strategic plan progress report

Saskatchewan artists pursue their creative work and careers in a dynamic, culturally diverse environment.

- Saskatchewan Legislative Building 100th Anniversary Artist-in-Residence program — the first of its kind in Canada — showcases work of eight Saskatchewan artists
- An exhibition of work from the Permanent Collection by Indigenous artists, entitled *Marking Time*, was on display at the Canadian Western Agribition and the Yorkton Public Library
- Year two of Portail culturel fransaskois funds new arts projects within Francophone community
- A second intake was added for the Indigenous Pathways Initiative program.

Saskatchewan arts organizations have the capacity to pursue their mandates and be viable and sustainable over the course of their existence.

- Changes made to Professional Arts Organizations Program after consultation with community (e.g. funding ceiling removed for annual clients)
- Workshop on sponsorship and fundraising organized and presented to Saskatchewan festival organizations with On Purpose Leadership Inc.
- Arts Board leverages 5% more funds in provincial budget for organizations with greatest financial need.

The people of Saskatchewan value the power of the arts as a way of contributing to the quality of their lives and vibrancy of their communities.

- *Creative Play* touring exhibition tours province in support of agency's 65th anniversary in partnership with the Organization of Saskatchewan Arts Councils (OSAC)
- ArtsSmarts After Hours pilot program developed
- Artist residencies undertaken at the Queen City Ex and the Saskatoon EX, Canadian Western Agribition, and the Aboriginal People's Television Network (APTN) National Aboriginal Day Live Celebrations
- Through a loan agreement, 58 pieces of artwork from the Permanent Collection were installed in the hallways and common spaces of the Saskatchewan Legislative Building.

Saskatchewan artists and arts organizations are vital contributors to the provincial economy and a healthy society.

- Creative Industries Transition Fund (CITF) developed in partnership with the Ministry of Parks, Culture and Sport to support creative industry sector projects during transition to new funding model. \$1 million of available capital was repurposed to finance the CITF program.
- Saskatchewan Arts Board representatives participate in the working group convened to assist with planning for the establishment of Creative Saskatchewan, a new entity that will serve the creative industries.

The Arts Board leads the way in innovative stewardship of the arts in the province.

- Public-private partnership explored with Mosaic Potash Hill Centre Tower III in Regina for the display of works from the agency's Permanent Collection
- New governance policies approved and published on agency's website
- The Arts Gathering 2012 pilots new format for annual board consultation.

grants & funding

ARTSMARTS

A program of ArtsSmarts Saskatchewan (the Saskatchewan Arts Board, the Saskatchewan Ministry of Education, SaskCulture Inc. and ArtsSmarts' GenieArts) with support from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the program partners.

Balcarres Community School	Literary	Balcarres	\$8,000
Christ the King School	Visual	Shaunavon	\$3,858
Georges Vanier Catholic School	Multidisciplinary	Saskatoon	\$8,000
Glaslyn Central School	Visual	Glaslyn	\$7,700
King George School	Visual	Moose Jaw	\$8,000
Lumsden High School	Literary	Lumsden	\$8,000
Medstead School	Multidisciplinary	North Battleford	\$8,000
Montessori School of Regina	Visual	Regina	\$7,964
North Valley Elementary School	Visual	Neudorf	\$3,522
Wutana Collegiate	Music	Saskatoon	\$7,468
Prairie Sky School	Multidisciplinary	Regina	\$7,500
Prince Albert Collegiate Institute	Visual	Prince Albert	\$7,000
Saskatoon Christian School	Visual	Saskatoon	\$8,000
Spruce Home Public School	Multidisciplinary	Prince Albert	\$8,000
St. Philip School	Multidisciplinary	Saskatoon	\$8,000
Transition Place Education Centre	Multidisciplinary	Meadow Lake	\$8,000
White City School	Music	White City	\$8,000

TreatySmarts

Caroline Robins Community School	Multidisciplinary	Saskatoon	\$7,711
Eagles Nest Youth Ranch	Visual	Prince Albert	\$8,000
Imperial School	Media	Regina	\$8,000
Ituna School	Literary	Ituna	\$8,000
LeRoy School	Multidisciplinary	LeRoy	\$8,000
Oskayak High School	Multidisciplinary	Saskatoon	\$8,000
Prairie South School Division	Literary	Moose Jaw	\$8,000
Punnichy Community High School	Theatre	Punnichy	\$8,000
Raymore School	Dance	Raymore	\$2,588
Springside School	Multidisciplinary	Springside	\$7,998
St. Anne School	Literary	Saskatoon	\$8,000
Vibank Regional School	Multidisciplinary	Vibank	\$7,500
Watkan School	Multidisciplinary	Watkan	\$8,000
Watson School	Visual	Watson	\$8,000

ArtsSmarts After Hours

Awasis Child Care Co-op Ltd.	Visual	Regina	\$7,500
Paper Crane Community Arts Centre	Music	Regina	\$7,500
Public Arts Service, City of Swift Current	Visual	Swift Current	\$7,500
Write Out Loud	Literary	Saskatoon	\$7,500

CREATIVE PARTNERSHIPS

A joint initiative with SaskCulture Inc., through funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the Ministry of Education.

Collaborative Projects

Friends of Cypress Hills Park Inc.	Pilot	Maple Creek	\$25,000
Legislative Building Residency	Artist in Residence	Regina	\$99,000
Live Arts — 13/14 program	Multidisciplinary	Regina	\$50,000
Saskatchewan Writers' Guild Poet Laureate Program	Literary		\$15,000
Explorations			
Association jeunesse francophone	Explore & Develop	Saskatoon	\$7,500
Canadian Mental Health Association	Explore & Develop	Regina	\$7,500
CANSCAIP SK Horizons	Explore & Connect	Regina	\$2,671
Carrot River Health Center Activity Dept.	Explore & Connect	Carrot River	\$7,110
Common Weal Community Arts Inc.	Explore & Develop	Regina	\$7,500
Conservatory of Performing Arts	Explore & Develop	Regina	\$7,500
Creative City Centre	Explore & Develop	Regina	\$7,500
Davidson Playschool Association	Explore & Connect	Davidson	\$4,180
Department of Media Production and Studies, University of Regina	Explore & Connect	Regina	\$7,000
Eastend Historical Museum & Cultural Centre	Explore & Develop	Eastend	\$7,500
Grant Colaeau Heritage & Cultural Centre	Explore & Connect	Shaunavon	\$7,500
Horizon School Division	Explore & Develop	Lanigan	\$7,500
MacKenzie Art Gallery	Explore & Develop	Regina	\$7,500
Make Work Projects	Explore & Connect	Saskatoon	\$7,500
Moose Jaw Cultural Centre	Explore & Develop	Moose Jaw	\$7,500
Nisito Awasisak Memorial School	Explore & Develop	Cumberland House	\$7,500
Peepenkisis Health Center	Explore & Develop	Balcarres	\$7,500
Prairie Sculptors' Association	Explore & Connect	Saskatoon	\$7,486
Prairie South School Division	Explore & Develop	Moose Jaw	\$2,063
Prairie Valley School Division #208	School	Regina	\$7,000
Regina Work Preparation Centre	Explore & Develop	Regina	\$7,500
Saskatchewan Eco Network Inc.	Community	Saskatoon	\$7,000
Saskatchewan Indian Cultural Centre	Explore & Connect	Saskatoon	\$6,000
Stepping Stones Childcare	Explore & Develop	Regina	\$7,500
Summer School for the Solo Voice	Explore & Connect	North Battleford	\$7,500
The Saskatchewan Dance Project Inc.	Explore & Connect	Saskatoon	\$7,500
Val Marie Economic Development Committee	Explore & Connect	Val Marie	\$4,388
Write Out Loud	Explore & Connect	Saskatoon	\$7,500

Innovations					
Common Weal					
Community Arts Inc.	Community	Regina	\$40,000	Saskatchewan Publishers Group	Literary
Living Sky School Division No. 202	School	North Battleford	\$35,000	Saskatchewan Professional Art Galleries Association	Visual
Muskeg Lake Cree Nation	Community	Marcellin	\$40,000		Regina
Northern Lights School Division #113	School	LaRonge	\$30,000		\$73,000
Regina Qu'Appelle Health Region	Institution	Regina	\$40,000		
T rex Discovery Centre	Community	Eastend	\$40,000		
CREATIVE INDUSTRIES					
<i>Funded by the Government of Saskatchewan through the Creative Industries Growth and Sustainability Fund, an agreement with the Ministry of Parks, Culture and Sport.</i>					
Transition Fund					
Bryanton, Todd	Music	Regina	\$13,742	Market Development	
Catherine, Carrie	Music	Saskatoon	\$29,145	Bengough Municipal Arts Council Inc.	Multidisciplinary
Coteau Books	Publishing	Regina	\$12,058	Estevan Arts Council	Visual
Coteau Books	Publishing	Regina	\$22,000	Globe Theatre	Theatre
Dancing Sky Theatre Inc.	Theatre	Meacham	\$17,200	On the Boards Staging Company, Inc.	Performing
Hagios Press	Publishing	Regina	\$32,410	Saskatchewan Craft Council	Visual
Hagios Press	Publishing	Regina	\$7,500	Saskatchewan Fashion Week Inc.	Multidisciplinary
La Troupe du Jour Inc.	Theatre	Saskatoon	\$21,000	Saskatchewan Publishers Group	Literary
La Troupe du Jour Inc.	Theatre	Saskatoon	\$22,000	Touring Networks Organization of Saskatchewan Arts Councils	Music
Minds Eye Entertainment Ltd.	Screen-Based Media	Regina	\$60,000		Regina
MoSoFest	Music	Saskatoon	\$25,500		\$7,500
On the Boards Staging Company, Inc.	Theatre	Saskatoon	\$9,200	Touring and Access	
On the Boards Staging Company, Inc.	Theatre	Saskatoon	\$8,500	Antoniuk, John	Music
Purich Publishing	Publishing	Saskatoon	\$19,325	Calderon, Ramises	Music
Regina Folk Festival Inc.	Music	Regina	\$19,000	Cook, Jordan	Music
Saskatchewan Craft Council	Craft	Saskatoon	\$10,075	Crimson String Quartet	Music
Saskatchewan Festival of Words Inc.	Literary	Moose Jaw	\$59,761	Hankewich, Melanie	Music
Saskatchewan Interactive Media Association	Screen-Based Media	Regina	\$19,550	Kleins96	Music
SaskMusic	Music	Regina	\$80,000	La Troupe du Jour Inc.	Theatre
Shakespeare on the Saskatchewan Festival Inc.	Theatre	Saskatoon	\$13,300	New Dance Horizons	Dance
Shiverware Interactive Software Developments Inc.	Screen-Based Media	Regina	\$27,345	Hygren, Melissa	Music
Space Stretch Productions Inc.	Screen-Based Media	Saskatoon	\$26,540	Olsen, Farideh	Music
Straker, Jeffery	Music	Regina	\$47,500	Persephone Theatre	Theatre
Trilight Entertainment Inc.	Screen-Based Media	Regina	\$48,560	Rah Rah Band Inc.	Music
Your Nickel's Worth Publishing	Publishing	Regina	\$15,000	Regina Symphony Orchestra Inc.	Music
Zoot Pictures Inc.	Screen-Based Media	Regina	\$10,720	Ross, Paul	Music
Creative Industry Sector Organizations				Saskatchewan Craft Council	Visual
Saskatchewan Craft Council	Visual	Saskatoon	\$294,000	Saskatchewan Jazz Festival Inc.	Music
Saskatchewan Media Production Industry Association	Media	Regina	\$123,000	Saskatchewan Native Theatre Company	Theatre
				Shauf, Andy	Music
				Smith, Geofrey	Music
				Straker, Jeffery	Music
				Sum Theatre Corp.	Theatre
				White Birch Ballet Company Inc.	Dance
				Wyatt Music	Music
				Travel	
				Anderson, Joseph	Visual
				Berglund, Blake	Music
				Brenna, Beverley	Literary
				Burdick, Richard	Music

grants & funding

Calderon, Ramses	Music	Regina	\$750
Campbell, Tammi	Visual	Saskatoon	\$750
Chamakese, Jason	Music	Léoville	\$1,500
Cuthand, S. Ruth	Visual	Saskatoon	\$750
Epp, Carole	Visual	Saskatoon	\$750
Ferguson, Clark	Media	Saskatoon	\$750
Fiddler Boyer, Dallas	Music	Saskatoon	\$750
Haltner, Keeley	Visual	Saskatoon	\$750
Hi, Berny	Media	Regina	\$850
Hiebert, April	Visual	Saskatoon	\$1,500
Hildebrand, Tim	Theatre	Saskatoon	\$750
Kuhl, Tanjalee	Media	Saskatoon	\$750
Lalonde, Michel	Music	Regina	\$750
McIntyre, David	Music	Regina	\$750
McShane, Tyson	Music	Saskatoon	\$1,500
McShane, Tyson	Music	Saskatoon	\$750
Melanson, Ross	Visual	Moose Jaw	\$750
Parenteau, Bonny	Music	Prince Albert	\$1,500
Pettigrew, Laura	Music	Regina	\$750
Pishny-Floyd, Monte Keene	Music	Saskatoon	\$750
Ross, Paul	Music	Saskatoon	\$1,500
Sereda, Michele	Multidisciplinary	Regina	\$750
Shantz, Susan	Visual	Saskatoon	\$750
Smith, Anita	Media	Saskatoon	\$750
Stock, Shayna	Literary	Regina	\$725
Tate, Kent	Visual	Shaunavon	\$500
Terepocki, Cathy	Visual	Saskatoon	\$750
Truszkowski, Robert	Visual	Regina	\$850
Uzelman, Kara	Visual	Nokomis	\$750
Varro, Gary	Visual	Regina	\$750
Wensel, Judy	Theatre	Regina	\$1,500

INDEPENDENT ARTISTS

Creative Emerging			
Gibson, Dee	Visual	Saskatoon	\$6,000
Griffin, Karla	Visual	Saskatoon	\$6,000
Hoffeuer, Kristen	Theatre	Saskatoon	\$2,500
James-Loth, Allyson Leigh	Music	Prince Albert	\$3,000
Jay, Kim	Media	Regina	\$6,000
Kashap, Helen	Music	Saskatoon	\$4,000
Kinistino, Valerie	Visual	Regina	\$6,000
Maslany, Daniel	Theatre	Regina	\$4,000
McFadzean, Cassidy	Literary	Regina	\$4,800
Morin, Aleyna	Media	Saskatoon	\$6,000
Morman, Megan	Visual	Saskatoon	\$6,000
Pediluk, Mary Lynn	Visual	Saskatoon	\$3,915
Robertson, Patricia Dawn	Literary	Wakaw	\$5,000
Subramanian, Sundar	Music	Regina	\$5,000
Thomson, Cassidy	Theatre	Saskatoon	\$2,425
Unroe, Tamara	Multidisciplinary	Tejaske	\$6,000
Will, Elaine	Visual	Saskatoon	\$6,000
Worrell, Peggy	Literary	Swift Current	\$5,025

Creative Established			
Alfar-Laganse, Carmela	Visual	Regina	\$17,000
Barsi-Cunningham, Ilona	Music	Moosomin	\$5,000
Baudemont, David	Literary	Saskatoon	\$12,000
Bennett, Marlin	Visual	Saskatoon	\$12,150
Bernbaum, Joel	Theatre	Saskatoon	\$14,500
Billings, Terry	Media	Saskatoon	\$12,000
Bolen, Mel	Visual	Humboldt	\$12,600
Britski, Jason	Media	Regina	\$17,000
Bundon, Johanna	Dance	Regina	\$10,000
Campbell, Tammi	Visual	Saskatoon	\$17,000
Carpenter, David	Literary	Saskatoon	\$14,000
Cullimore, Jason	Music	Regina	\$5,000
Denis, Cécile	Music	Regina	\$4,000
Diederichsen, Alexandra	Music	Saskatoon	\$6,000
Elixir Ensemble	Music	Saskatoon	\$6,000
Ells, Chrystene	Theatre	Regina	\$15,000
Epp, Carole	Visual	Saskatoon	\$13,000
Evans, Dennis J.	Visual	Regina	\$9,185
FadaDance Troupe Inc.	Dance	Regina	\$14,500
Favel, Floyd	Literary	Paynton	\$15,000
Gardiner, Christopher Campbell	Visual	Silton	\$8,500
Genda, Dagmara	Visual	Saskatoon	\$14,000
Goobie, Beth	Literary	Saskatoon	\$14,650
Greenman-Barber, Jody	Visual	Buena Vista	\$4,248
Hamon, Tracy	Literary	Regina	\$6,000
Henis, Jill	Dance	Saskatoon	\$5,000
Hi, Berny	Media	Regina	\$4,500
Higgins, Jolene	Music	Nokomis	\$10,000
Horewitz, Risa	Visual	Regina	\$13,950
Hosaluk, Michael	Visual	Saskatoon	\$17,000
Irwin, Kathleen	Multidisciplinary	Regina	\$6,000
Know Tomorrow Theatre	Theatre	Saskatoon	\$9,000
Kuipers, Alice	Literary	Saskatoon	\$14,000
Lane, Megan	Music	Saskatoon	\$7,100
LaRiviere, David	Media	Saskatoon	\$12,000
Lavery, Eileen	Music	Saskatoon	\$7,500
Legris, Sylvia	Literary	Saskatoon	\$17,000
Logan, Zachari	Visual	Saskatoon	\$17,000
Lu, Tammy	Visual	Saskatoon	\$15,300
Lyons, Joanne	Visual	Saskatoon	\$17,000
MacIntyre, Rod	Literary	La Ronge	\$15,000
Marlina, Natasha	Theatre	Saskatoon	\$2,000
Marilynes, Krista	Music	Roddell	\$10,000
McDonald, Anne	Literary	Regina	\$7,700
Metcalle, Shayne	Multidisciplinary	Waldheim	\$5,050
Miller, Mindy Yan	Visual	Saskatoon	\$12,200
Murawsky, Graham	Music	Saskatoon	\$10,000
Neufeld, Clint	Visual	Ostler	\$3,600
Palmer, Josh	Music	Saskatoon	\$8,000
Per Sonatori	Music	Regina	\$13,000
Pettigrew, Laura	Music	Regina	\$3,000

Powell, Eric	Media	Regina	\$12,000	Carney, Rosella	Visual	La Ronge	\$5,200				
Robson, Frances	Visual	Saskatoon	\$13,437	Chief Poundmaker School	Storytelling	Duck Lake	\$2,000				
Rocamora, Anita	Visual	Meacham	\$8,500	Churchill Community High School	Multidisciplinary	Air Ronge	\$6,000				
Savage, Joan	Music	Saskatoon	\$4,000	Cyr, Stacey	Music	Regina	\$8,000				
Sawitsky, Karinne	Music	Saskatoon	\$9,000	Daniels, Carol	Traditional Song/Dance	Regina Beach	\$6,000				
Shehelski, Jamie Lee	Theatre	Saskatoon	\$2,500	Deegan, Noreen	Visual	Fort Qu'Appelle	\$6,000				
Slade, Arthur	Literary	Saskatoon	\$16,000	DuBois, Alison J.	Literary	Fort Qu'Appelle	\$6,000				
Stockton, Brian	Media	Regina	\$17,000	Dubois, Clifford	Visual	Fort Qu'Appelle	\$5,250				
Straker, Jeffery	Music	Regina	\$4,000	Ginter, Christine	Music	Marquisville	\$6,000				
Tagseth, Marlin	Visual	Lake Lenore	\$14,000	Goforth, Langan	Visual	Regina	\$5,510				
Theatre Naught	Theatre	Saskatoon	\$15,000	Goforth, Robyn	Visual	Regina	\$5,941				
Tremblay, Joey	Literary	Regina	\$10,500	Haleco, Candace	Visual	Prince Albert	\$5,400				
Trila, Geordie	Music	Saskatoon	\$2,000	Iron, Russel	Visual	Canoe Narrows	\$4,500				
Truszkowski, Robert	Visual	Regina	\$12,150	Machinine, Crystal	Visual	Saskatoon	\$3,500				
Uzelman, Kara	Visual	Nokomis	\$12,000	Mason, Christopher	Music	Warman	\$3,500				
Vaughn, Tim	Music	Saskatoon	\$4,665	McKay, Earl	Visual	Prince Albert	\$6,000				
Velkova, Biliana	Visual	Saskatoon	\$4,050	Maylowhow, Misty Rain	Multidisciplinary	Prince Albert	\$6,000				
Wilson, Paul	Literary	Regina	\$10,500	Maylowhow, Violet	Music	Prince Albert	\$6,000				
Wong, Wing Tak Nova	Music	Saskatoon	\$1,500	Oliver, Kyle	Music	Saskatoon	\$1,500				
Zolty, Gilles	Music	Saskatoon	\$5,000	Papequash, Campbell	Literary	Norquay	\$6,000				
Criticism and Curatorial Emerging											
Boyer, Katherine	Visual	Regina	\$4,500	Pelly, Josephine	Literary	Cumberland House	\$6,000				
Criticism and Curatorial Established											
Matheson, Elizabeth	Visual	Regina	\$15,000	Saganace, Carrie	Literary	Saskatoon	\$6,000				
Professional Development Emerging											
Coghill, Veryl	Literary	Prince Albert	\$4,000	Sanderson, Michelle F.	Visual	Marcellin	\$6,000				
Ennew, Lacey Tara	Theatre	Saskatoon	\$1,500	St. Dennis, Corrine	Traditional Song/Dance	Maple Creek	\$6,000				
Hill, Lucy	Theatre	Regina	\$3,000	Tootosis, Kenecia Amber Rose	Visual	North Battleford	\$1,500				
Holleuer, Lauren	Theatre	Saskatoon	\$2,000	Vincent, Angus	Music	Yorkton	\$6,000				
Hyde, Jenna-Lee	Theatre	Saskatoon	\$2,000	Whitehead, Pauline	Storytelling	Saskatoon	\$6,000				
Johnson, Ashley	Dance	North Battleford	\$2,000	Wilson, Ashley Marie	Visual	Prince Albert	\$6,000				
Jones, Daniel	Music	Regina	\$3,000	Wilson, Lisa	Literary	Saskatoon	\$6,000				
Parovsky, Karley	Music	Regina	\$1,500	PORTAIL CULTUREL FRANSASKOIS							
Peters, Charles	Theatre	Saskatoon	\$800	<i>Portal culturel fransaskois is funded jointly by the Saskatchewan Arts Board and Canadian Heritage, through a federal-provincial agreement with Saskatchewan's Ministry of Intergovernmental Affairs.</i>							
Smith, Anita	Theatre	Saskatoon	\$1,000	Independent Artists							
Wensel, Judy	Theatre	Regina	\$1,500	Baudemont, Celine	Visual	Saskatoon	\$5,000				
Woynarski, Alicia	Music	Regina	\$3,000	Baudemont, David	Theatre	Saskatoon	\$11,000				
Professional Development Established				Beaucage, Marjorie	Media	Duck Lake	\$5,000				
Duvall, Linda	Visual	Saskatoon	\$3,000	Bell, Camille	Dance	Gravelbourg	\$9,360				
Godden, Leora	Theatre	Regina	\$1,500	Campagne, Annette	Music	Regina	\$13,800				
Murray, Amanda	Dance	Saskatoon	\$5,000	Farrero, Charley	Visual	Meacham	\$4,000				
Tutty, Paddy	Music	Saskatoon	\$3,000	Gareau, Laurier	Literary	Regina	\$17,000				
Wong, Wing Tak Nova	Music	Saskatoon	\$3,000	Gauthier, Jean-Sébastien	Multidisciplinary	Saskatoon	\$16,250				
Research Established				Jobin, Shawn	Music	Assiniboia	\$6,000				
Moffat, Ellen	Media	Saskatoon	\$4,000	Larsen, Alysha	Visual	Saskatoon	\$6,000				
INDIGENOUS PATHWAYS INITIATIVES				Mackasey, Michèle	Visual	Saskatoon	\$6,000				
Anderson, Judy	Visual	Regina	\$2,670	Noëlin, Ian C.	Theatre	Saskatoon	\$1,615				
Bellegarde, Michelle N.	Visual	Balcarres	\$4,729	Noël-Maw, Martine	Literary	Regina	\$14,000				
Blackburn, Catherine	Visual	Chicoutimi	\$4,000								
Brown, Liza	Music	Prince Albert	\$6,000								
Cameron, Curtis	Visual	Duck Lake	\$6,000								
Campbell, Smokey	Music	Saskatoon	\$6,000								

grants & funding

Projects

Assemblée communautaire francophone	Multidisciplinary	Regina	\$10,000
Assemblée communautaire francophone	Multidisciplinary	Regina	\$8,000
Assemblée communautaire francophone	Visual	Regina	\$10,000
Association canadienne-française de Regina	Theatre	Regina	\$3,600
Association canadienne-française de Regina	Theatre	Regina	\$3,000
Association jeunesse francophone	Multidisciplinary	Saskatoon	\$8,000
de Moissac, Renée	Music	St. Benedict	\$10,000
Granger, David	Theatre	Saskatoon	\$8,000
La Chorale Plaine de Gospé	Music	Regina	\$7,500
La Troupe du Jour Inc.	Theatre	Saskatoon	\$10,000
La Troupe du Jour Inc.	Theatre	Saskatoon	\$8,000
La Troupe du Jour Inc.	Theatre	Saskatoon	\$6,000
L'Association francophone de Zenon Park Inc.	Multidisciplinary	Zenon Park	\$5,000
Les Editions de la nouvelle plume	Literary	Regina	\$7,500
Noël-Maw, Marline	Literary	Regina	\$8,000
Normand, Alexis	Music	Saskatoon	\$10,000
Paquet, Daniel	Visual	Regina	\$4,000
Southern Saskatchewan Selslice Festival Inc.	Multidisciplinary	Gravelbourg	\$5,000
Touring			
Conseil culturel francophone	Music	Regina	\$20,000
Jobin, Shawn	Music	Austin	\$7,548
La Troupe du Jour Inc.	Theatre	Saskatoon	\$12,694
Les Danseurs de la Rivière la Vieille Inc.	Dance	Gravelbourg	\$7,500
Normand, Alexis	Music	Saskatoon	\$17,500
Sellami, Malika	Music	Saskatoon	\$5,000
Société historique de la Saskatchewan Inc.	Theatre	Regina	\$27,533

PREMIER'S CENTENNIAL ARTS SCHOLARSHIP

Funded through gifts and contributions from Eva Mendel Miller, Wally Mah, and Fred Mennie.

Bueckert, Aaron Jacob	Music	Saskatoon	\$2,000
de Rooy, Shaun	Visual	Saskatoon	\$500
Froese, Rosemarie	Visual	Saskatoon	\$1,500
Hartshorn, Alexandria	Theatre	Saskatoon	\$1,000
Kasha, Kaitlyn	Dance	Regina	\$500
Lachapelle, Salira	Multidisciplinary	North Battleford	\$2,500
Lam, Austin	Dance	Regina	\$2,000
Lett, Andrea	Music	Prince Albert	\$1,500
Martens, Kyle	Visual	Woldeck	\$2,000
Milatz, Meagan	Music	Weyburn	\$2,000
Ramsay, Jessica	Music	Regina	\$2,000
Schick, Charles Brendan	Visual	Regina	\$2,500
Treble, Brayden	Music	Regina	\$2,500
Warren, Laura	Theatre	Regina	\$2,500

PROFESSIONAL ARTS ORGANIZATIONS PROGRAM

Funded by the Saskatchewan Arts Board and, under the terms of a partnership agreement with SaskCulture Inc., the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Annual

Allen Sapp Gallery	Visual	North Battleford	\$30,000
Allie Griffin Art Gallery	Visual	Weyburn	\$12,000
Articulate Ink Press Inc.	Visual	Regina	\$10,000
Curtain Razors Inc.	Theatre	Regina	\$14,400
Free Flow Dance Theatre Inc.	Dance	Saskatoon	\$10,000
Friends of the Broadway Theatre Inc.	Media	Saskatoon	\$12,000
Gordon Snelgrove Gallery	Visual	Saskatoon	\$4,000
JackPine Press	Literary	Saskatoon	\$20,000
Weyburn Arts Council	Visual	Weyburn	\$7,000
Multi-Year			
AKA Gallery Inc.	Visual	Saskatoon	\$61,800
AKA Gallery Inc.	Visual	Saskatoon	\$15,450
Art Gallery of Regina Inc.	Visual	Regina	\$43,650
Art Gallery of Swift Current	Visual	Swift Current	\$30,400
Buffalo Berry Press	Literary	Saskatoon	\$27,925
Chapel Gallery	Visual	North Battleford	\$26,325
Common Wealth Community Arts Inc.	Multidisciplinary	Regina	\$132,000
Coleau Books	Literary	Regina	\$132,000
Dancing Sky Theatre Inc.	Theatre	Meacham	\$80,000
Dunlop Art Gallery	Visual	Regina	\$103,725
Estevan Art Gallery and Museum	Visual	Estevan	\$36,975
Globe Theatre	Theatre	Regina	\$275,000
Godfrey Dean Art Gallery Inc.	Visual	Yorkton	\$48,125
Hagios Press	Literary	Regina	\$19,500
Kenderdine Art Gallery	Visual	Saskatoon	\$20,000
Kenderdine Art Gallery	Visual	Saskatoon	\$14,000
La Troupe du Jour Inc.	Theatre	Saskatoon	\$66,600
MacKenzie Art Gallery	Visual	Regina	\$159,500
Mann Art Gallery	Visual	Prince Albert	\$75,375
Mendel Art Gallery	Visual	Saskatoon	\$128,000
Moose Jaw Museum & Art Gallery	Visual	Moose Jaw	\$94,200
Neutral Ground Inc.	Visual	Regina	\$84,075
New Dance Horizons	Dance	Regina	\$77,400
On the Boards Staging Company, Inc.	Theatre	Saskatoon	\$20,000
PAVED Arts	Media	Saskatoon	\$134,225
Persephone Theatre	Theatre	Saskatoon	\$229,000
Regina Symphony Orchestra Inc.	Music	Regina	\$200,000
Sage Hill Writing Experience	Literary	Saskatoon	\$71,500
Sakewewak Artists' Collective	Visual	Regina	\$63,125
Saskatchewan Book Awards Inc.	Literary	Regina	\$17,000

Saskatchewan Filmpool Co-operative	Media	Regina	\$106,575
Saskatchewan Native Theatre Company	Theatre	Saskatoon	\$50,000
Saskatchewan Playwrights Centre	Literary	Saskatoon	\$83,800
Saskatoon Opera Association	Music	Saskatoon	\$30,000
Saskatoon Symphony Orchestra	Music	Saskatoon	\$75,000
Station Arts Centre	Multidisciplinary	Rosthern	\$18,500
Thistledown Press Ltd.	Literary	Saskatoon	\$109,700
Tribe Inc.	Visual	Saskatoon	\$54,000

SPECIAL INITIATIVES FUND

AKA Gallery Inc.	Visual	Saskatoon	\$1,030
AKA Gallery Inc.	Visual	Saskatoon	\$10,400
Art Gallery of Swift Current	Visual	Swift Current	\$12,033
Cultural Festivals	Festival	Swift Current	\$5,500
Free Flow Dance Theatre Inc.	Dance	Saskatoon	\$3,450
Friends of the Broadway Theatre Inc.	Media	Saskatoon	\$10,200
Friends of the Broadway Theatre Inc.	Media	Saskatoon	\$2,850
Mackenzie Art Gallery	Visual	Regina	\$3,911
Mann Art Gallery	Visual	Prince Albert	\$15,000
New Dance Horizons	Dance	Regina	\$9,207
On the Boards Staging Company, Inc.	Multidisciplinary	Saskatoon	\$14,900
PAVED Arts	Media	Saskatoon	\$14,969
Queer City Cinema	Festival	Regina	\$4,800
Regina Symphony Orchestra Inc.	Music	Regina	\$15,000
Saskatchewan Jazz Festival Inc.	Music	Saskatoon	\$8,000
Thisledown Press Ltd.	Literary	Saskatoon	\$15,000

PROVINCIAL CULTURAL ORGANIZATIONS

Administered by the Saskatchewan Arts Board under the terms of a partnership agreement with SaskCulture Inc. and funded by the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

CARFAC Saskatchewan	Visual
Conseil culturel francophone	Multidisciplinary
Dance Saskatchewan Inc.	Dance
Organization of Saskatchewan Arts Councils	Multidisciplinary
Saskatchewan Band Association	Music
Saskatchewan Choral Federation	Music
Saskatchewan Cultural Exchange Society	Multidisciplinary
Saskatchewan Drama Association	Theatre
Saskatchewan Express Society Inc.	Music
Saskatchewan Music Educators Association	Music
Saskatchewan Music Festival Association	Music
Saskatchewan Orchestral Association	Music
Saskatchewan Writers' Guild	Literary
Theatre Saskatchewan Inc.	Theatre

SASKFESTIVALS

Funded in part through the financial assistance of SaskCulture Inc., with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Project			
Ananda Art House, Inc.	Multidisciplinary	Forget	\$3,495
BTB Festival Days Inc.	Dance	Regina	\$5,000
Dark Bridges Film Festival Inc.	Media	Saskatoon	\$3,005
FarmFest Terre Ferme	Music	Regina	\$4,000
General Fool Improvisational Comedy Inc.	Theatre	Regina	\$5,000
Gustin/Trounce Heritage Committee Inc.	Music	Saskatoon	\$5,000
Latin Elements Entertainment Inc.	Multidisciplinary	Regina	\$4,000
Leipzig Music Festival	Music	Wilkie	\$4,000
Library Services for Saskatchewan Aboriginal Peoples Inc.	Multidisciplinary	Regina	\$5,000
Mane Production	Multidisciplinary	Saskatoon	\$4,000
MoSoFest	Music	Saskatoon	\$4,000
Prairie Skies Musical Theatre Co. Inc.	Theatre	Edenwold	\$5,000
Regina Drum Festival	Music	Regina	\$4,500
Regina Jazz Society Inc.	Music	Regina	\$3,000
Ritornello Chamber Music Festival	Music	Saskatoon	\$5,000
Rogalski, Alex	Media	Regina	\$4,500
Saskatchewan Eco Network Inc.	Media	Saskatoon	\$3,000
Saskatoon Blues Society Inc.	Music	Saskatoon	\$5,000
Saskatoon Diversity Network	Multidisciplinary	Saskatoon	\$3,000
Southern Saskatchewan Solstice Festival Inc.	Multidisciplinary	Gravelbourg	\$3,000
Suchan, Paul	Music	Saskatoon	\$3,500
The Word on the Street Saskatoon Inc.	Literary	Saskatoon	\$5,000
Trend Blazer Marketing Inc.	Multidisciplinary	Saskatoon	\$4,000
Annual			
Bengough Municipal Arts Council Inc.	Music	Bengough	\$20,000
Cathedral Area Community Association	Multidisciplinary	Regina	\$15,000
Cultural Festivals	Multidisciplinary	Swift Current	\$20,000
Fédération des Francophones de Saskatoon	Media	Saskatoon	\$10,500
Friends of the Broadway Theatre Inc.	Media	Saskatoon	\$30,375
John Arcand Fiddle Fest Inc.	Multidisciplinary	Saskatoon	\$20,000
MoSoFest	Music	Saskatoon	\$2,000
Northern Lights Bluegrass and Old-Time Music Society, Inc.	Music	Saskatoon	\$17,500
Regina International Open Theatre Society	Theatre	Regina	\$10,000

grants & funding

Multi-Year

25th Street Theatre Centre Inc.	Theatre	Saskatoon	\$47,323
Friends of the Broadway Theatre Inc.	Performing	Saskatoon	\$35,375
Ness Creek Culture and Recreational Society	Music	Saskatoon	\$49,606
Northern Saskatchewan International Children's Festival	Theatre	Saskatoon	\$82,685
Queer City Cinema	Media	Regina	\$26,810
Regina Folk Festival Inc.	Music	Regina	\$75,366
Saskatchewan Festival of Words Inc.	Literary	Moose Jaw	\$42,024
Saskatchewan Jazz Festival Inc.	Music	Saskatoon	\$74,107
Shakespeare on the Saskatchewan Festival Inc.	Theatre	Saskatoon	\$76,730
Yorkton Short Film & Video Festival	Media	Yorkton	\$57,475

LOTTERY FUNDING

Under the terms of a partnership agreement with SaskCulture Inc., the Saskatchewan Arts Board was provided with lottery funding from the Culture Section of the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation totaling \$1,874,400 in 2012/13 for the following purposes:

ArtsSmarts/TreatySmarts Grant Fund	\$180,000
Creative Partnerships Grant Fund	\$564,900
Gallery Grant Fund	\$300,000
Media Arts Grant Fund	\$250,000
Festivals Grant Fund	\$450,450
Program delivery	\$139,050

This corresponds to the total amount of revenue as reported on the Statement of Operations and Accumulated Surplus of the audited financial statements included in this Annual Report.

Many of the grant allocations outlined in this Annual Report consist of a blend of lottery and non-lottery funds. The notes below help to explain the distribution of lottery funds in more detail. Please note that the allocations of lottery funds to the recipients under these programs are made at the discretion of the Arts Board and not at the direction of SaskCulture or Saskatchewan Lotteries.

1. ArtsSmarts:

Total per Grants listing and Note 16 of the audit	\$260,809
- Non-lottery sources	\$80,809
= Allocation of lottery funds	\$180,000

2. Creative Partnerships

Total per Grants listing and Note 16 of the audit	\$554,900
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3. Gallery Grants

	Lottery \$	Other \$	Total (per listing)
AKA Gallery Inc.	\$19,000	\$58,250	\$77,250
Allen Sapp Gallery	\$25,000	\$5,000	\$30,000
Allie Griffin Art Gallery	\$7,000	\$12,000	\$19,000
Art Gallery of Regina Inc.	\$13,000	\$30,650	\$43,650
Art Gallery of Swift Current	\$13,000	\$17,400	\$30,400
Chapel Gallery	\$9,000	\$17,325	\$26,325
Dunlop Art Gallery	\$32,000	\$71,725	\$103,725
Esfelan Art Gallery and Museum	\$11,000	\$25,975	\$36,975
Godfrey Dean Art Gallery	\$13,000	\$35,125	\$48,125
Gordon Snelgrove Gallery	\$4,000	\$0	\$4,000
Kenderdine Art Gallery	\$14,000	\$20,000	\$34,000
Mann Art Gallery	\$21,000	\$54,375	\$75,375
Moose Jaw Museum & Art Gallery	\$27,000	\$67,200	\$94,200
Neutral Ground Inc.	\$24,000	\$60,075	\$84,075
PAVED Arts	\$35,000	\$99,225	\$134,225
Sakewewak Artists' Collective	\$17,000	\$46,125	\$63,125
Tribe Inc.	\$15,000	\$38,000	\$53,000
Total	\$300,000	\$658,450	\$958,450

4. Media Grants

	Lottery \$	Other \$	Total (per listing)
Fédération des Francophones de Saskatoon	\$7,000	\$3,500	\$10,500
Friends of the Broadway Theatre youth film festival	\$27,625	\$7,750	\$35,375
Friends of the Broadway Theatre Neutral Ground Inc.	\$9,000	\$3,000	\$12,000
PAVED Arts	\$26,075	\$58,000	\$84,075
Queen City Cinema	\$71,500	\$62,225	\$134,225
Saskatchewan Filmpool Co-operative	\$22,050	\$4,760	\$26,810
Yorkton Short Film & Video Festival	\$53,375	\$59,200	\$106,575
Total	\$250,000	\$217,035	\$467,035

5. Festivals Grants

	Lottery \$	Other \$	Total (per audit)
Multi-Year Funding			
25th Street Theatre Centre Inc.	\$32,180	\$15,143	\$47,323
Ness Creek Culture and Recreational Society	\$33,737	\$15,874	\$49,606
Northern Saskatchewan International Children's Festival Inc.	\$56,226	\$26,459	\$82,685
Queen City Cinema	\$3,318	\$23,492	\$26,810
Regina Folk Festival Inc.	\$51,249	\$24,117	\$75,366
Saskatchewan Festival of Words Inc.	\$28,576	\$13,448	\$42,024
Saskatchewan Jazz Festival Inc.	\$50,393	\$23,714	\$74,107
Shakespeare on the Saskatchewan Festival Inc.	\$52,176	\$24,554	\$76,730
Yorkton Short Film & Video Festival	\$24,100	\$33,375	\$57,475
Annual Funding			
Bengough Municipal Arts Council Inc.	\$12,000	\$8,000	\$20,000
Cathedral Area Community Association	\$9,000	\$6,000	\$15,000
Cultural Festivals	\$12,000	\$8,000	\$20,000
John Arcand Fiddle Fest Inc.	\$12,000	\$8,000	\$20,000
Northern Lights Bluegrass and Old-Tyme Music Society, Inc.	\$10,500	\$7,000	\$17,500
Regina International Open Theatre Society	\$6,000	\$4,000	\$10,000
Project Funding			
Ananda Art House Inc.	\$2,097	\$1,398	\$3,495
BTB Festival Days Inc.	\$3,000	\$2,000	\$5,000
Dark Bridges Film Festival Inc.	\$1,803	\$1,202	\$3,005
FarmFest Terre Ferme	\$2,400	\$1,600	\$4,000
General Fools Improvisational Comedy Inc.	\$3,000	\$2,000	\$5,000
Gustin/Troenue Heritage Committee Inc.	\$3,000	\$2,000	\$5,000
Latin Elements Entertainment Inc.	\$2,400	\$1,600	\$4,000
Leipzig Music Festival	\$2,400	\$1,600	\$4,000
Library Services for Saskatchewan Aboriginal Peoples Inc.	\$3,000	\$2,000	\$5,000
Mane Production	\$2,400	\$1,600	\$4,000
MoSoFest	\$2,400	\$1,600	\$4,000
Prairie Skies Musical Theatre Co. Inc.	\$3,000	\$2,000	\$5,000
Regina Drum Festival	\$2,700	\$1,800	\$4,500
Regina Jazz Society Inc.	\$1,800	\$1,200	\$3,000
Ritornello Chamber Music Festival	\$3,000	\$2,000	\$5,000
Rogalski, Alex	\$2,700	\$1,800	\$4,500
Saskatchewan Eco Network Inc.	\$1,800	\$1,200	\$3,000
Saskatoon Blues Society Inc.	\$3,000	\$2,000	\$5,000
Saskatoon Diversity Network	\$1,800	\$1,200	\$3,000
Southern Saskatchewan Solstice Festival	\$1,800	\$1,200	\$3,000
Suchan, Paul	\$2,100	\$1,400	\$3,500
The Word on the Street Saskatoon Inc.	\$3,000	\$2,000	\$5,000
Trend Blazer Marketing	\$2,400	\$1,600	\$4,000
Totals	\$450,450	\$279,176	\$729,626

jurors & assessors

advisory groups

ArtsSmarts

Chris Baumgesser
Jennifer McRorie
Janine Windolph

ArtsSmarts After Hours

Sherron Burns
Ramses Calderon
Brita Lind

Creative Industries

Sector Organizations

Jane Bisbee
Ross Bradley
Mickey Quase
Margaret Reynolds
Tara Walker
Barry Weiss

Transition Fund

Sam Baardman

Jane Bisbee

Skye Boyes

Ross Bradley

Adam Holmes

Lon Kuffner

Margaret Reynolds

Joyce Rosario

Kim Selody

Creative Partnerships

Explorations

Sherron Burns
Ramses Calderon
Shann Gowan
Brita Lind
Cheryl Mantel

Innovations

Michael G. Brokop
Cheryl Mantel
Carey Shaw

Culture on the Go

Jill Henis
Shuyler Jansen
Mary Longman

Independent Artists

Dance

Philip Adams
Krista Konkin
Jacqueline Latendresse
Robert Metcalfe
Anita Smith

Literary Arts

Trevor Herriot
Dave Morgoshes
Martina Nöll-Matow
Elizabeth Phillips
Candace Savage
Sue Stewart
Kenneth T. Williams

Media Arts

Amalie Atkins
Thirza Cuithand
Cory Generoux
Gérald Saul

Multidisciplinary

Dagmara Genda
David Granger

Music

John Antoniou
Sophie Boulard
Lindsay Knight

Theatre

Philip Adams
Krista Konkin
Jacqueline Latendresse
Robert Metcalfe
Anita Smith

Visual Arts

Griffith Aaron Baker
Michel Boutilin
Ruth Chambers
Ruth Cuthand
George Glenn
Grant McConnell
Cathy Terepocki

Indigenous Pathways

Initiatives

Lisa Bird-Wilson
Liza Brown
Audrey Drawer
Louise Hafe
Violet Naytowhow
John Noon
Minnie Ryder
Linda Young

Premier's Centennial Arts Scholarship

Holly Fay
Ashley Johnson
Kaitlyn Semple

Special Initiatives Fund

Philip Adams
Alf Bogusky
David (DK) Kerr

Professional Arts Organization Program — Annual

Lorraine Flyer
Yvette Nolan
Catherine O'Grady
Grant Poirier

Professional Arts Organization Program

— Multi-Year

Literary Arts

Lorraine Flyer
Annie Gibson
Ron Smith

Performing Arts

Charles (Chuck) Childs
Yvette Nolan
David Raphael Scott
Danielle Stark

Visual/Media Arts

Mela Constantini
Steven Loft
Alan McKay
Helen Marzof
Grant Poirier

Provincial Cultural Organizations

Lynn Acrose
Sam Baardman
Dennis Schaefer
Gerri Ann Siwek

SaskFestivals

Multi-Year
Chris Frayer
Danis Goulet
Catherine O'Grady

Annual

Sandra Butel
Mary Longman
Kirby Wirchenko

Projects

Michelle Lavallee
Tara Dawn Solheim
Kevin Tobin

Access Copyright Foundation

Events

Charlene Diehl
Trevor Ferguson
Cynthia Good

Professional Development

Ian Colford
Peter Oliva
Marsha Skrypuch

Research

Alan Cumyn
Candace Savage
Alana Wilcox

Portail culturel francophone

Marie-Noëlle Berthelet
Michael Gauthier
Anita Rocamora
Sue Stewart

Creative Industries Advisory Committee

Darrell Bell
Nik Burton
James Clark
Kim Fontaine
Susan Gorges
Phyllis Lodoen
Laureen Marchand
Joanne McDonald
Dave Schroeder

Indigenous Arts Advisory Council

Jason Chamakese
Tim Eashapple
Kevin Joseph
Lindsay Knight
Irene Oakes
Curtis Peetecu
Curtis Standing
Adrian Stimson

Touring Advisory Panel

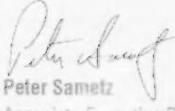
Derek Bachman
Margaret Fry
Jim Hodges
Kim Houghtaling
Kevin Korchniski
Cécile Tkachuk

MANAGEMENT RESPONSIBILITY FOR FINANCIAL INFORMATION

Management of the Saskatchewan Arts Board is responsible for the preparation and presentation of the financial statements and other financial information reported by the Board of Directors. This obligates management to use its best judgment in preparing and presenting financial information in accordance with established Board policy and principles which are acceptable to the accounting profession. The Board has established a system of internal controls to govern the management and accountability of financial resources entrusted to it. Management relies upon the system of internal controls to ensure that financial transactions are accurately recorded on a timely basis, are properly approved and result in reliable financial statements. It is, therefore, responsible for all amounts reported therein, including valuations determined externally by specialists. Management believes that the existing system of internal control provides a reasonable assurance that the assets are safeguarded and that the financial records are reliable for preparing financial information and maintaining accountability for assets. Management is responsible for providing reasonable assurances to the Board and the general public through the Legislature that the Board's financial information satisfies standards of validity and reliability. This requires that quantitative data be based on relevant parameters of measurement that are consistently applied over time. Management provides the Board with the necessary information for it to make governance decisions at the highest meaningful level in connection with the objectives articulated in *The Arts Board Act, 1997*. Management discharges its responsibility for financial information under the stewardship of the Board and its Audit and Finance Committee. In accordance with Article 28 of *The Arts Board Act, 1997*, the Board's financial statements are audited annually by the Provincial Auditor or any other auditor or firm of auditors appointed by the Lieutenant Governor in Council. The Audit and Finance Committee is available to meet with the designated auditors as required.

On behalf of management:


David Kyle
Executive Director


Peter Sametz
Associate Executive Director

INDEPENDENT AUDITOR'S REPORT

To: The Members of the Legislative Assembly of Saskatchewan

I have audited the accompanying financial statements of the Saskatchewan Arts Board, which comprise the statement of financial position as at March 31, 2013, and the statements of operations and accumulated surplus, changes in net financial assets and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian public sector accounting standards for Treasury Board's approval, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

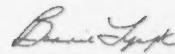
My responsibility is to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Opinion

In my opinion, the financial statements present fairly, in all material respects, the financial position of the Saskatchewan Arts Board as at March 31, 2013, and the results of its operations, changes in net financial assets and cash flows for the year then ended in accordance with Canadian public sector accounting standards.



Bonnie Lysyk, MBA, CA
Provincial Auditor

Regina, Saskatchewan
June 20, 2013

STATEMENT OF FINANCIAL POSITION As at March 31

Statement 1

	2013	2012
Financial Assets		
Cash – operations	\$ 2,174,620	\$ 2,370,777
Cash – Flexible Loan Program (Note 13)	1,197,600	1,151,928
Accounts receivable	55,112	82,149
Loans receivable – operations (Note 4 and 8)	139,773	114,801
Loans receivable – Flexible Loan Program (Note 4 and 13)	36,688	68,946
Managed funds receivable (Note 10)	1,671,076	1,583,182
	5,274,869	5,371,783
Liabilities		
Accounts payable		
Grants payable	2,062,771	1,536,322
Accrued employee benefits payable	86,557	79,629
Other	338,676	221,206
Unearned revenue		
Permanent Collection fees	20,649	21,707
Deferred revenue (Note 17)		
Leasehold inducement	14,143	27,198
Other	36,381	37,013
Canada Games Legacy	186,000	222,000
	2,745,177	2,145,075
Net financial assets (Statement 3, Note 15)	2,529,692	3,226,708
Non-financial assets		
Prepaid expenses	43,367	33,288
Tangible capital assets (Note 12)	420,561	485,199
	463,928	518,487
Accumulated surplus (Statement 2)	\$ 2,993,620	\$ 3,745,195
Collections (Note 9)		
Permanent Collection	\$ 2,345,538	\$ 2,283,108
Musical instruments	46,575	46,575
Contingent liabilities (Note 11)		

(See accompanying notes to the financial statements)

STATEMENT OF OPERATIONS AND ACCUMULATED SURPLUS For the Year Ended March 31

Statement 2

	2013	2012
Revenues:		
Allocation from General Revenue Fund	\$ 8,049,000	\$ 8,733,000
Contribution from SaskCulture Inc.	1,874,400	1,689,800
Program support	290,634	416,007
Permanent Collection	65,715	68,552
Project support	73,400	-
Donations	2,440	16,833
Other earned income	171,280	146,114
	10,526,869	11,070,306
Expenses:		
Grants (Note 16)	8,188,722	8,099,608
Transfers and other payments	241,430	168,300
Permanent Collection		
Purchases and donations (Note 9)	62,430	64,745
Project expenses	123,273	-
Program delivery		
Grants	1,359,680	1,242,159
Permanent Collection	294,581	258,228
Operations	780,451	698,414
Communications	227,877	289,837
	11,278,444	10,821,291
Annual surplus	(751,575)	249,015
Accumulated surplus, beginning of the year	3,745,195	3,496,180
Accumulated surplus, end of the year (Statement 1)	\$ 2,993,620	\$ 3,745,195

(See accompanying notes to the financial statements)

STATEMENT OF CHANGES IN NET FINANCIAL ASSETS For the Year Ended March 31

Statement 3

	2013	2012
Net financial assets, beginning of the year	\$ 3,226,708	\$ 2,849,740
Net operating results for the year	(751,575)	249,015
Changes in prepaid expenses	(10,081)	4,629
Acquisition of tangible capital assets (Note 12)	(21,930)	(9,286)
Amortization (Note 12)	86,570	132,610
Changes in net financial assets during the year	(697,016)	376,968
Net financial assets, end of the year (Statement 1)	\$ 2,529,692	\$ 3,226,708

(See accompanying notes to the financial statements)

STATEMENT OF CASH FLOWS For the Year Ended March 31

Statement 4

	2013	2012
Cash flows from operating activities:		
Cash receipts:		
Allocation from General Revenue Fund	\$ 8,049,000	\$ 8,733,000
Contribution from SaskCulture Inc.	1,881,900	1,682,300
Fees and other	506,434	467,272
Other contributions	52,383	123,327
	10,489,717	11,005,899
Cash disbursements:		
Grant and transfer payments	7,787,502	8,157,290
Salaries and benefits	1,790,124	1,634,806
Space and accommodation	277,180	271,730
Supplies and other	682,216	526,044
	10,537,022	10,589,870
Net increase (decrease) in cash from operating activities	(47,305)	416,029
Cash flows (used in) from capital activities:		
Additions to tangible capital assets	(24,034)	(9,068)
Net decrease in cash from capital activities	(24,034)	(9,068)
Cash flows (used in) from investing activities:		
New loan payments	(60,000)	(93,000)
Loan repayments	68,748	48,686
New investments in managed funds	-	-
Reinvestments in managed funds	(87,894)	(58,505)
Net decrease in cash from investing activities	(79,146)	(102,819)
Net (decrease) increase in cash for the year	(150,485)	304,142
Cash position, beginning of the year	3,522,705	3,218,563
Cash position, end of the year	\$ 3,372,220	\$ 3,522,705
Cash consists of:		
Cash – operations	\$ 2,174,620	\$ 2,370,777
Cash – Flexible Loan Program	1,197,600	1,151,928
	\$ 3,372,220	\$ 3,522,705

(See accompanying notes to the financial statements)

NOTES TO THE FINANCIAL STATEMENTS March 31, 2013

1. PURPOSE AND AUTHORITY

The Saskatchewan Arts Board was established pursuant to *The Arts Board Act*. It has been continued under *The Arts Board Act, 1997* (the Act). It exists to cultivate an environment in which the arts thrive for the benefit of everyone in Saskatchewan. The Act continues the Saskatchewan Arts Board Fund through which all financial transactions are conducted which pertain to fulfilling the purposes of the agency as indicated in the Act.

2. SIGNIFICANT ACCOUNTING POLICIES

These financial statements are prepared in accordance with generally accepted accounting principles as recommended by the Public Sector Accounting Board of the Canadian Institute of Chartered Accountants. These statements do not present a Statement of Remeasurement Gains and Losses as it is not practical to determine the unrealized portion of investment income relating to its pooled fund investments. As a result, all income attributable to its pooled fund investments is recorded in Other Earned Income on the Statement of Operations and Accumulated Surplus. The significant policies are as follows:

a) Collections

The Board maintains a collection of artworks and related archives in all forms in order to inform, enlighten, and enhance the lives of present and future generations. Works in the collection are acquired through purchase, commission, donation, or bequest.

- i) Permanent Collection purchases are charged at cost as an expense in the Statement of Operations and Accumulated Surplus in the year of purchase.
- ii) Donated works of art and archives for the Permanent Collection are recorded as revenue at their fair market value at the time of donation with a corresponding charge to expenses in the Statement of Operations and Accumulated Surplus.
- iii) Musical instrument purchases are charged at cost as an expense in the Statement of Operations and Accumulated Surplus in the year of purchase.

b) Tangible Capital Assets

Leasehold improvements, equipment, and furnishings are recorded at cost less accumulated amortization. The net book value of these capital assets is detailed in Note 12. Tangible capital assets are amortized on a straight-line basis over their estimated useful lives which are as follows:

Electronic equipment	4 years
Other equipment	6 years
Furnishings	10 years
Leasehold improvements	Life of the lease

c) Designated Assets

Internally – the Board periodically designates amounts from cash to be allocated for specified purposes. In designating these amounts, the Board takes into account the amounts and stated preferences of contributors. These amounts are not available for other purposes without approval of the Board.

Externally – the Board may receive cash with the stipulation it be used for specific purposes. These amounts are available only for the purposes stipulated by the contributor.

d) Grant expenses

Grants are expensed when approved by the Board, the applicant has met the eligibility criteria, and the amount of the grant can be estimated.

e) Cash

Cash consists of interest-bearing money on deposit with the bank. The interest rate during the year was 1.000% (2012 – 1.000%).

f) Use of estimates

The preparation of financial statements in accordance with Canadian generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements, and the reported amounts of revenues and expenses during the reporting period. Assumptions underlying asset valuations are limited by the availability of reliable comparable data and the uncertainty of predictions concerning future events. The inherent uncertainty involved in making such estimates and assumptions may impact the actual results reported in future periods. Differences are recorded in current operations when identified.

The primary measurement uncertainty arising from the use of estimates which may affect reported amounts relates to the values of loans, accounts receivable, and tangible capital assets.

g) Revenues

Revenues are recognized as they are earned and measurable.

Government transfers are recognized in the financial statements in the period in which the events giving rise to the transfer occur, eligibility criteria are met, and reasonable estimates of the amount can be made.

Deferred revenue represents user charges and other fees which have been collected, for which the related services have yet to be provided. These amounts will be recognized as revenue in the fiscal year the services are provided.

NOTES TO THE FINANCIAL STATEMENTS March 31, 2013

2. SIGNIFICANT ACCOUNTING POLICIES (cont)

h) Adoption of New Accounting Standards

The Public Sector Accounting Board (PSAB) issued four new accounting standards effective April 1, 2012: PS 1201, Financial Statement Presentation; PS 2601, Foreign Currency Translation; PS 3410, Government Transfers; and PS 3450, Financial Instruments. The Board's adoption of these new standards had no impact on the Board's financial statements other than minor changes to the financial statement presentation and disclosure.

3. PENSION PLAN

Employees make contributions to the Public Employees' Pension Plan, a defined contribution plan. Funding requirements are established by *The Superannuation (Supplementary Provisions) Act*. During the year, the employee contribution rate was changed from 5.84% to 6% effective October 1 and the employer contribution rate was 7.00%. This plan is fully funded. During the year the Board's total contributions were \$100,311 (2012 – \$101,542) and are included in salaries and benefits in Note 7.

4. FINANCIAL INSTRUMENTS

a) Fair value

The Board's significant financial instruments consist of cash, accounts receivable, loans receivable, managed funds receivable and accounts payable. The managed funds receivable is a pooled fund financial instrument measured using fair market value of the receivable as at March 31. The fair value of the loans receivable is not readily determinable due to the nature of the loans as described in Note 8 and Note 13. The fair values of the other financial instruments approximate their carrying value due to their short-term nature.

b) Credit risk

Credit risk is the risk a party owing money to the Board will fail to discharge that responsibility. The Board is exposed to credit risk from the potential non-payment of accounts and loans receivable. The majority of accounts receivable were collected shortly after year-end. Loans receivable — operations are secured against future grant allocations. Therefore, the credit risk is minimal. Loans receivable — Flexible Loan Program are secured by general security agreements. An allowance for doubtful accounts has been recorded to cover any risks associated with any of the financial instruments.

5. ASSESSMENT SERVICES

The Board has entered into agreements with several organizations to provide assessment and program delivery services on their behalf.

The Board has a standing partnership agreement with SaskCulture Inc. regarding responsibilities for jointly delivered programs, including principles involving the assessment and funding of provincial cultural organizations. During the year, the Board recommended funding of \$9,313,837 (2012 – \$3,845,789) to be paid to 16 organizations (2012 – 14 organizations). Since these payments are made directly by Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, they are not reported in these financial statements.

In 2011, the Board entered into an agreement with Access Copyright Foundation to assist the Foundation with developing three national grant programs and to provide assessment services for the three grant programs. In 2013, the Board administered the assessment services for 3 grant programs (2012 – 3 grant programs) and recommended funding of \$304,617 (2012 – \$300,000) to be paid to 76 applicants (2012 – 100 applicants). Since these payments are made directly by the Foundation, they are not reported in these financial statements.

In certain cases, fees are charged by the Board to the respective organization and recorded as revenues in our financial statements.

Assessment Services fees

Client	2013	2012
SaskCulture Inc.	\$ 139,050	\$ 135,000
Parks, Culture and Sport (CIGS)	190,000	225,000
Parks, Culture and Sport (CoGo)	120,000	120,000
Access Copyright Foundation (ACF)	37,500	37,500
	\$ 486,550	\$ 517,500

6. CONTRACTUAL OBLIGATIONS

Operating lease

The Board leases office space and storage space for its Permanent Collection in Regina and office space in Saskatoon. The future minimum lease payments are:

Fiscal Year	Operating Leases
2013/14	118,317
2014/15	117,016
2015/16	108,948
2016/17	108,948
2017/18	108,948

NOTES TO THE FINANCIAL STATEMENTS March 31, 2013

7. COMPARISON OF PLANNED AND ACTUAL RESULTS BY OBJECT

	2013 Budget	2013 Actual	2012 Actual
Revenues			
General Revenue Fund	\$ 7,674,000	\$ 8,049,000	\$ 8,733,000
SaskCulture Inc.	1,789,500	1,874,400	1,689,800
Other	618,035	603,469	647,505
Total Revenues	<u>10,081,535</u>	<u>10,526,869</u>	<u>11,070,305</u>
Expenses			
Grants and transfers	7,388,700	8,430,152	8,267,908
Permanent Collection			
Purchases	60,000	62,430	64,745
Programming	46,000	25,676	29,244
Projects	100,000	123,273	-
Operations			
Salaries and benefits	1,842,000	1,816,402	1,673,818
Office and administration	344,750	335,541	324,833
Furniture and equipment	167,835	160,831	182,271
Programs and services	180,000	162,814	86,887
Travel and meetings	126,000	110,305	128,036
Communications	104,500	51,020	63,548
Total expenses	<u>10,359,785</u>	<u>11,278,444</u>	<u>10,821,290</u>
Net operating results	<u>\$ (278,250)</u>	<u>\$ (751,575)</u>	<u>\$ 249,015</u>

The original budget for the 2012/13 year was approved by the Board.

8. LOANS RECEIVABLE — OPERATIONS

In 2002 and 2004, the Board entered into two loan agreements with a non-profit organization for the total amount of \$265,000. The interest rate on both loans is set at prime less two percent. In 2006, the terms of repayment were amended. The first loan has now been paid in full. In 2012, a loan was finalized with a non-profit organization at an interest rate of 3% and principal amount of \$40,000. In 2013, another loan was finalized with another non-profit organization at an interest rate of 1% and principal amount of \$60,000. Future payments to the Board, pursuant to these agreements, are as follows:

Fiscal Year	Principal Repayment
2013/14	48,721
2014/15	54,989
2015/16	36,063
	<u>\$ 139,773</u>

9. COLLECTIONS

	2013	2012
Art	\$ 2,318,068	\$ 2,255,638
Archives	27,470	27,470
Permanent Collections	\$ 2,345,538	\$ 2,283,108
Musical Instruments	\$ 46,575	\$ 46,575

During the year the Board purchased art objects for the Permanent Collection totaling \$60,280 (2012 – \$48,045). In addition, art objects valued at \$2,150 (2012 – \$16,700) were donated to the collection. In January 2002, the Permanent Collection was appraised by members of the Professional Art Dealers Association of Canada and assigned a value of \$2,903,173 on the basis of market value. In 2013, 796 objects (2012 – 800 objects) were appraised at a value of \$1,279,430 (2012 – \$2,130,730). The appraised value of the collection has been revised to \$4,624,112. The remaining objects in the collection will be appraised in due course.

10. MANAGED FUNDS

In 2007, the Board entered into a Managed Fund agreement with the Saskatoon Community Foundation to maintain funds consigned by the Board for specified purposes. Expenditures incurred by the Board in relation to these purposes out of operating funds have been identified and comprise the undesignated portion of the Managed Funds balance.

NOTES TO THE FINANCIAL STATEMENTS March 31, 2013

10. MANAGED FUNDS (cont)

The total funds on hand are pooled by the Foundation with other participants' assets and invested through a fund manager. Rates of return are declared by the Foundation each quarter and applied to funds on hand as of the beginning of the quarter. During the year, the Board did not consign any amount (2012 – \$0) to the Managed Fund.

	Balance as at March 31, 2012		Net change to capital	Earnings	Fees	Balance as at March 31, 2013	
Externally designated amounts							
Canada Games Legacy Funds	\$ 289,404	\$ (69,404)	\$ --	\$ --	\$ 220,000		
Prince Edward Drama Scholarship	33,808	--	2,048	170	35,686		
	323,212	(69,404)	2,048	170	255,686		
Internally designated amounts:	555,979	(155,094)	8,295	695	408,485		
Total designated funds	879,191	(224,498)	10,343	865	664,171		
Non-designated amounts	703,991	224,498	85,502	7,086	1,006,905		
Total funds	\$ 1,583,182	\$ -	\$ 95,845	\$ 7,951	\$ 1,671,076		

11. CONTINGENT LIABILITIES

In 2008, the Arts Board was served with claim Q.B. No. 982 of 2007 in which the Arts Board is named as a co-defendant along with a number of other parties. As at March 31, 2013, this action is at the examination of discovery stage and the likelihood of resolution against the Arts Board is not determinable.

In 2012, the Arts Board was served with claim Q.B. No. 1484 of 2011 in which the Arts Board is named as a co-defendant along with another party. The motion to strike was withdrawn and the action has proceeded to the mediation stage. As at March 31, 2013, the likelihood of resolution against the Arts Board is not determinable.

12. TANGIBLE CAPITAL ASSETS

	Leasehold improvements	Furnishings	Other equipment	Electronic Equipment	2013 Total	2012 Total
Opening costs of tangible capital assets	\$ 772,782	\$ 212,236	\$ 63,727	\$ 532,505	\$ 1,581,250	\$ 1,571,963
Additions during year	--	--	--	21,930	21,930	9,286
Disposals during year	--	--	--	--	--	--
Closing costs of tangible capital assets	772,782	212,236	63,727	554,435	1,603,180	1,581,249
Opening accumulated amortization	470,939	160,634	63,463	401,013	1,096,049	963,440
Annual amortization	16,168	6,377	119	63,906	86,570	132,610
Disposals during year	--	--	--	--	--	--
Closing accumulated amortization	487,107	167,011	63,582	464,919	1,182,619	1,096,050
Net book value of tangible capital assets	\$ 285,675	\$ 45,225	\$ 145	\$ 89,516	\$ 420,561	\$ 485,199

a) Land

In July 1998, Order-in-Council 485/98 authorized Saskatchewan Environment to sell, and the Board to acquire, provincial lands identified in the Order-in-Council for the total value of \$1. During 2006 the Board sold the portion of these lands described as Certificate of Title No. 88S52861 in the above Order-in-Council for \$442,677. These proceeds were recognized as revenue during 2006. Under the terms of the sale agreement, the Board was to hold this land in trust for a period up to December 31, 2008. During 2009, this provision was amended to continue until such time as the purchaser requests the transfer of title.

NOTES TO THE FINANCIAL STATEMENTS March 31, 2013

12. TANGIBLE CAPITAL ASSETS (cont)

a) Land (cont)

In December 2010, the Board entered into an agreement with the City of Saskatoon to sell a portion of the land in the amount of \$560 000. \$90,000 was held back by the City of Saskatoon pending a proposal to purchase another segment of land in Saskatoon by the Board. The net proceeds of \$445,000 are included in funds managed by the Saskatoon Community Foundation (Note 10).

13. FLEXIBLE LOAN PROGRAM

In 2008, Order-in-Council #817/2007 provided for additional funding to the Saskatchewan Arts Board, including \$1,150 000 for the establishment of a new program. The purpose of this program is to provide recoupable low-interest loans to support individual artists, arts businesses and arts organizations in developing new business opportunities or expanding existing opportunities to ensure the creation, production, promotion and dissemination of high-quality and authentic cultural products.

	2013	2012
Opening cash balance	\$ 1,151,918	\$ 1,165,196
Proceeds		
Principal repayments	32,267	27,123
Interest on loans	1,704	1,675
Interest accrued on balance	11,720	11,555
Total proceeds	45,691	40,353
Disbursements		
Loans issued	--	53,000
Other costs	9	631
Total disbursements	9	53,631
Closing cash balance	1,197,600	1,151,918
Loans receivable	36,688	68,946
Closing balance, Flexible Loan Program	\$ 1,234,288	\$ 1,220,864

Future payments to the Board, pursuant to the agreements, are as follows:

Fiscal Year	Principal Repayment
2013/14	30,222
2014/15	6,466
	\$ 36,688

14. RELATED PARTY TRANSACTIONS

Included in these financial statements are transactions with various Saskatchewan Crown corporations, ministries, agencies, boards and commissions related to the Board by virtue of common control by the Government of Saskatchewan and non-Crown corporations and enterprises subject to joint control or significant influence by the Government of Saskatchewan (collectively referred to as "related parties"). Routine operating transactions with related parties are recorded at agreed-upon exchange amounts and settled under normal trade terms. Those transactions and amounts outstanding at year-end are as follows:

	2013	2012
Revenues		
Ministry of Education	\$ 46,000	\$ 37,000
Permanent Collection fees	22,582	33,029
Expenses		
Conexus Arts Centre	45,097	44,097
Ministry of Government Services	51,671	35,038
SaskEnergy	2,968	2,518
SaskPower	11,632	10,220
SaskTel	36,166	50,795
Saskatchewan Workers' Compensation Board	18,435	14,902
	\$ 165,969	\$ 157,570

In addition, the Board pays provincial sales tax to the Ministry of Finance on all its taxable purchases. Taxes paid are recorded as part of the cost of those purchases. Other transactions with related parties and amounts due to/from them and the terms of settlement are described separately in these financial statements and the notes thereto.

NOTES TO THE FINANCIAL STATEMENTS March 31, 2013

15. NET FINANCIAL ASSETS

The following Net Financial Assets are designated by the Board as at March 31st:

	2013	2012
Designated:		
Flexible Loan Program (Note 13)	\$ 1,234,288	\$ 1,220,864
Culture on the Go	278,356	265,000
Creative Industries Growth & Sustainability	—	28,250
Managed Funds (Note 10)	664,171	879,192
Ministry of Education	—	37,000
	2,176,815	2,430,306
Non-designated:		
Managed funds (Note 10) and other	352,877	796,402
Net Financial Assets	\$ 2,529,692	\$ 3,226,708

16. GRANTS

	2013	2012
Organizations		
Professional Arts Organizations — Multi-Year	\$ 3,029,000	\$ 3,167,089
Creative Industries	718,000	1,275,000
Creative Industries Transition Fund	656,921	—
Festivals	777,501	738,750
Professional Arts Organizations — Annual	149,775	190,000
Special Initiatives Fund	147,050	—
Artists		
Independent Artists	875,000	676,250
Indigenous Arts	181,000	181,000
Scholarships	25,000	25,000
Projects		
Culture on the Go	511,025	711,260
Creative Partnerships	554,900	541,600
Project assistance	—	162,500
Portail culturel fransaskois	345,000	234,925
ArtsSmarts	260,809	231,142
Grants returned	(42,259)	(34,908)
	\$ 8,188,722	\$ 8,099,608

17. DEFERRED REVENUE

In 2010, the Board received a leasehold inducement in the amount of \$65,274. This inducement is to be amortized over the length of the lease. During the year, \$13,055 (2012-\$13,055) was recorded as revenue.

During 2007, the Board received \$340,000 from Sask Sport Inc. to operate three specified programs over a ten-year period beginning April 1, 2007, using funds made available for this purpose from proceeds of the 2005 Canada Summer Games designated for cultural legacy initiatives. During the year, \$36,000 (2012-\$16,000) was recorded as revenue.

18. COLLECTIVE BARGAINING AGREEMENT

The collective bargaining agreement between the Arts Board and SGEU Local 2288 expired September 30, 2012. Negotiations have started on a new contract but no settlement has been agreed to or ratified by the Board or the union. The financial statements include accruals for the Board's estimate of a settlement.

19. COMPARATIVE FIGURES

Certain comparative figures have been reclassified to conform to the current year's presentation.



Saskatchewan Arts Board

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